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<i>Vol. 10</i>	CONTENTS FOR MAY 1949	<i>No. 8</i>
GOETHE AND AMERICA		<i>Christian F. Melz</i> 425
JOHN STEINBECK: NATURALISM'S PRIEST		<i>Woodburn O. Ross</i> 432
"TOMORROW" IN THE WRITINGS OF LANGSTON HUGHES		<i>John W. Parker</i> 438
THE COLLEGE TEACHING OF ENGLISH: A BIBLIOGRAPHY		<i>Edna Hays</i> 441
ANTIGONE: STUDENT PRODUCTION— <i>Poem</i>		<i>Sister M. Maura</i> 474
ROUND TABLE		
Why Put Freud into Hamlet?		<i>Robert Withington</i> 475
A Misinterpretation of Freud		<i>Elliot M. Schrero</i> 476
Hamlet's Lack of Balance		<i>Ralph A. McCanse</i> 476
"Read That Old Stuff?"		<i>Undine Dunn</i> 478
CURRENT ENGLISH FORUM		480
TENTH ANNIVERSARY: NOTE ON <i>College English</i>		481
NCTE NEWS		482
REPORT AND SUMMARY		485
BOOKS		
Introduction to Literature		<i>Mary A. Wyman</i> 488
A Program, Not a Course or Department		<i>Frederic I. Carpenter</i> 489
Brief Reviews		490
INDEX		495

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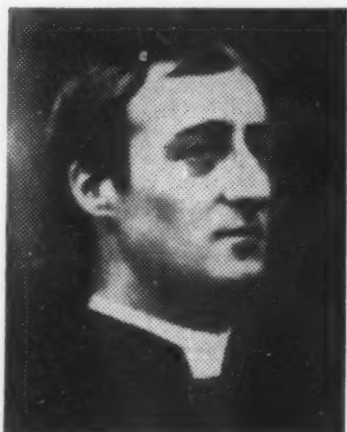
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COLLEGE ENGLISH

Volume 10

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Goethe and America

CHRISTIAN F. MELZ¹

AUGUST 28 of this year will mark the bicentennial of Goethe's birth. Although everyone knows that Johann Wolfgang von Goethe (1749-1832) was a great German, it remains to be seen why Americans should honor him as a great man. In his essay "Uses of Great Men" Emerson defines greatness in men as follows:

I count him a great man who inhabits a higher sphere of thought, into which other men rise with labor and difficulty; he has but to open his eyes to see things in a true light and in large relations, whilst they must make painful corrections and keep a vigilant eye on many sources of error. . . . He is great who is what he is from nature, and who never reminds us of others. But he must be related to us, and our life receive from him some promise of explanation.

In what way is Goethe "related" to America? What "promise of explanation" can modern Americans hope to receive from him? It seems appropriate to try for an answer, be it ever so limited in scope and space.

In 1826 Wilhelm Hauff, a young South German writer, depicted a visit with Goethe in his satirical "Memoirs of

Satan." Satan, disguised as a German Ph.D., arrives at Goethe's house accompanied by a young American. In the ensuing conversation Goethe neglects the German doctor and addresses exclusively the embarrassed American youth, whom he makes feel at ease by asking about the weather conditions in America. After their dismissal the American, overjoyed to have found the great man so congenial, celebrates this experience with two bottles of champagne, which help him in his resolution to become the Goethe of America.

Hauff's satire contains a great deal of truth. The old Goethe, the symbol of European culture, who had grown into an almost legendary character, professed an extraordinary interest in the United States. Consequently, he liked to converse with American visitors of whom he had many, most of them students from Harvard who had gone to Germany to complete their studies. Everett, the philologist; Ticknor, the author of *The History of Spanish Literature*; Cogswell, the mineralogist; and Bancroft, the historian, were a few of those young Americans who visited the celebrated "Olympier"

¹ University of Nevada, Reno, Nev.

in Weimar or Jena and found him surprisingly well informed about their country. Indeed, between 1796 and 1821, Goethe had studied the New World in all its aspects, its geology, climate, geography, economy, and politics. The active individualism and youthful pioneering spirit of the Americans captivated him who was no passive dreamer but who believed in activity directed toward the benefit of mankind. So great was his enthusiasm about America that in 1819, then seventy years old, he told young Cogswell that he would go to America were he but twenty years younger.

The idea of emigration to America appears already at the end of his famous educational novel *Wilhelm Meister's Apprenticeship* (1796) and again in *The Travelings of Wilhelm Meister* (1821). Here he regards America as the fertile soil upon which a new society may be founded. In this society, which should grow into a world organization, each member is engaged in an activity directed toward the benefit of all. The value of each member depends on the usefulness of his activity for the common good. America is the ideal land for starting this organization because it is not bound by traditions.

It is strange to hear Goethe, the septuagenarian, deplore European and classical tradition. It is true that as a young man he had broken many of the traditions; but later he had gathered the various pieces together and forged them into a new humanism which made him the greatest man of his century. And yet he envied the Americans their lack of ancestors and classical tradition. A short diary note from the year 1819 reads, "Northamericans happy not to have basalt. No ancestors and no classical soil." In a short poem of 1827 "Den Vereinigten Staaten" ("To the United

States") he expresses this more explicitly:

Amerika, du hast es besser
Als unser Kontinent, das alte,
Hast keine verfallene Schlösser
Und keine Basalte.

Dich stört nicht im Innern,
Zu lebendiger Zeit,
Unnützes Erinnern
Und vergeblicher Streit.

Benutzt die Gegenwart mit Glück!
Und wenn nun eure Kinder dichten,
Bewahre sie ein gut Geschick
Vor Ritter-, Räuber- und Gespenstergeschichten.

"America, yours is the better lot
Than is our continent's, the old.
You have no ruined castles' rot
Nor marbles cold.

"Nor is your inner peace affected
In your present active life
By useless thoughts which recollected
Lead to useless strife.

"Make happy use of this your time!
And later when your children rhyme
Of kinder fates, oh, keep away
From robbers, knights, and ghosts, I pray."

Although the poem might have been directed mainly against the young generation of German romanticists whose constant reveling in the past was distasteful to Goethe the realist, there is no doubt that he regarded the eternal digging-up of the past as one of the greatest dangers for Europe, which must eventually lead to disaster. How true his prophetic outlook proved to be!

Goethe's praise of America as the land without tradition does not imply, however, that he thought the Americans were barbarians without culture. His contact with students from Harvard had given him the very best impression of the scientific and intellectual growth of America. When his friend Cogswell sent him a

mineral collection, he decided to return the courtesy by sending a few scientific and literary works to Boston. He wrote: "[In sending these works] I hope to have the pleasure and advantage to become better acquainted with the wonderful country which arouses the interest of the entire world through its peaceful and lawful conditions which will promote a growth without limitations." In 1819 he actually sent thirty of his own works to Harvard University with the following letter of dedication:

These poetic and scientific works are my gift to the University of Cambridge in New England; they are intended as a token of my great respect for its high scientific standard and the successful zeal with which it has promoted thorough and esthetic education.

Most respectfully,
the author,
J. W. GOETHE

American literature was still in the beginning during Goethe's life. He knew and appreciated Cooper's novels. We know that he read them between 1826 and 1829. He was so impressed by Cooper's descriptions of America that he publicly advocated in the periodical *Kunst und Altertum* of 1827 that the editor of a new edition of an old work on emigration to America (*Auswanderung nach den Vereinigten Staaten*, by Ludwig Gall) should have the ambition to compete with Cooper in his descriptions of the country. Eckermann, Goethe's friend and secretary, whose famous *Conversations with Goethe*, 1823-32, form an important source for the last decade of Goethe's life, tells us that on December 27, 1829, Goethe's son August gave them a vivid account of Cooper's latest novel *The Red Rover*, which he had just read.

Another of Eckermann's accounts, dated February 21, 1827, shows how

clearly Goethe foresaw America's future. He had begun to read Alexander von Humboldt's work about Cuba and Colombia and was keenly interested in the author's views about building a canal by cutting through the Isthmus of Panama. Goethe's vivid imagination led him to visualize at once the tremendous advantage which such a project would have for the whole world. He said:

It would surprise me if the United States should miss the opportunity to undertake this project. I predict that this youthful country, because of its tendency to expand towards the West, will have occupied and populated the large stretches of land on the other side of the Rocky Mountains within the next thirty or forty years. It can also be predicted that important commercial cities will be founded along the whole Pacific coast where nature has already formed the most spacious and safest harbors. Those will promote commerce between China, East India, and the United States. It would then not only be desirable but almost necessary that commercial vessels and warships as well maintain the connection between the west and east coasts of America in a more rapid way than through the tedious and expensive trip around Cape Horn. I repeat: it is absolutely necessary for the United States to build a canal from the Gulf of Mexico to the Pacific Ocean, and I am certain that this will be done. I should like to live long enough to see it accomplished, but I shall not. Secondly, I should like to see a connection made between the Danube and the Rhine. . . . And thirdly, I should like to see the British in possession of a canal at Suez. These three important projects I should like to see carried out; for this reason it would be worth the trouble to endure life for another fifty years.

We cannot help but admire the eager interest in progress shown by a man of seventy-eight and his sure grasp of future developments on a world-wide scale. It is a pity that he did not live to see the marvels of modern science, the airplane, the radio, television, and nuclear fission. He would have enjoyed all this tremendously because he was essentially a modern man

who believed in the future of a world which was still young.

Goethe, then, looked with profound admiration at America. Old as he was, he felt related in spirit to the youthful American pioneers who were carving an empire out of the wilderness. He applauded their achievements and believed firmly in America's future greatness.

If this was Goethe's attitude toward America, how was it returned? At the middle of the nineteenth century America's opinion of Goethe found its spokesman in Emerson. In his *Representative Men* (1850), a series of seven essays, we find Goethe portrayed as "The Writer" in the august company of Plato, "The Philosopher"; Swedenborg, "The Mystic"; Montaigne, "The Sceptic"; Shakespeare, "The Poet"; and Napoleon, "The Man of the World." For Emerson, Napoleon and Goethe belong together "as being both representatives of the impatience and reaction of nature against the morgue of conventions,—two stern realists, who . . . have severally set the axe at the root of the tree of cant and seeming, for this time and for all times." He describes Bonaparte as "a representative of the popular external life and aims of the nineteenth century" and Goethe as "its other half, its poet." Emerson saw in Goethe the philosopher of the distracting multiplicity of modern life:

. . . hundred-handed, Argus-eyed, able and happy to cope with this rolling miscellany of facts and sciences, and by his own versatility to dispose of them with ease; a manly mind, unembarrassed by the variety of coats of convention with which life had got encrusted, easily able by his subtlety to pierce these and to draw his strength from nature, with which he lived in full communion.

He praised Goethe the natural scientist, who has "contributed a key to many parts of nature, through the rare turn for unity and simplicity in his mind," who

"sees at every pore, and has certain gravitation towards truth." All of Goethe's writings bear the stamp of truth: "He has the formidable independence which converse with truth gives: hear you, or forbear, his fact abides. . . . The old Eternal Genius who built the world has confided more to this man than to any other."

Yet Emerson, the Puritan, finds Goethe wanting on several counts. He accuses him of using too worldly a tone which grew out of the "calculations of self-culture." He holds it against him that he did not quite trust "the compensations of poverty and nakedness" but knew where "libraries, galleries, architecture, laboratories, 'savans' and leisure were to be had." In other words, he charges Goethe with preferring culture to the idea of absolute, eternal truth. He casts doubt on Goethe's value as a poet because he did not "surrender to the torrent of poetic inspiration." And, last but not least, he points to his lack of religion and morals: "He has not worshipped the highest unity; he is incapable of a self-surrender to the moral sentiment."

Emerson, then, sees in Goethe a modern man, devoid of religion and moral sentiment, who is more interested in his own enlargement than in eternal truth. Because of this he calls Goethe "The Writer" and not "The Poet." As "The Writer" he lacks holiness and therefore "can never be dear to men." It is obvious that Emerson had admiration but no great liking for Goethe. However, it would be an injustice to both, the critic and the criticized, to present this verdict of the great German all by itself. It must be remembered that Emerson finds some fault in each of his "representative men." Plato, who "is philosophy," is too intellectual in his aim: "His writings have not the vital authority which the screams of

prophets and sermons of unlettered Arabs and Jews possess." Swedenborg, who has moral insight and announces ethical laws, is a "strange, scholastic, didactic, passionless, bloodless man who . . . has no sympathy." And even Shakespeare, this "man of men, the best poet," stands indicted for leading "an obscure and profane life, using his genius for the public amusement."

Furthermore, Emerson also balances his criticism of Goethe in the conclusion of his essay. Here he points out clearly and definitely what Americans—or, better, all of mankind—can learn from Goethe. First, he taught men to be not slaves but masters of tradition:

Goethe, coming into an overcivilized time and country, when original talent was oppressed under the loan of books and mechanical auxiliaries and the distracting variety of claims, taught men how to dispose of this mountainous miscellany and make it subservient.

Second, he taught men never to cease in their efforts:

This cheerful laborer, with no external popularity or provocation, drawing his motive and his plan from his own breast, tasked himself with stints for a giant, and without relaxation or rest, except by alternating his pursuits, worked on for eighty years with the steadiness of his first zeal.

Third, he taught men to make use of their inheritance:

It is the last lesson of modern science that the highest simplicity of structure is produced, not by a few elements, but by the highest complexity. Man is the most composite of all creatures; the wheelinsect is at the other extreme. We shall learn to draw rents and revenues from the immense patrimony of the old and the recent ages.

Fourth, he taught men to be courageous and not to bemoan their fate of having been born into an adverse era:

Goethe teaches courage, and the equivalence of all times; that the advantages of any epoch

exist only to the faint-hearted. Genius hovers with his sunshine and music close by the darkest and deafest eras. . . . The world is young.

Fifth, he taught men how to lead a true life:

The secret of genius is to suffer no fiction to exist for us; to realize all that we know; in the high refinement of modern life, in arts, in sciences, in books, in men, to exact good faith, reality and a purpose; and first, last, midst and without end, to honor every truth by use.

Does America still look at Goethe through Emerson's eyes? The answer to this cannot be given without extensive study. The reflection of a great man's face in the mirror of his own nation and other nations appears sometimes clear but at other times blurred, depending on the slight or violent currents with which a gentle breeze or a tempest of ideas troubles the calm surface. It also depends on the face that is reflected, because a great man is many-faced. In Emerson's mirror we see an old Goethe, a wise, able man of the world, who looks at the present, past, and future unafraid but with the cool objective eyes of a scholar and scientist. From his mouth comes the wisdom which he has accumulated during his long life of observation and self-culture. Emerson's Puritan breath has blurred the mirror: the old man's face is that of an egoist, a pagan without morality. Is this a true picture of Goethe? Let us glance at a few others which do more justice to his character and his ideas.

Christoph Martin Wieland, one of the most important men of the Weimar intellectual circle, who had good reason to be offended by a biting satire of the young Goethe, then twenty-six, gives us his impression of the author of *Werther* in a poem which was written shortly after Goethe's arrival in Weimar. Here he describes Goethe as a magnificent youth, a king in the realm of the spirit, whose dark

eyes sparkle with divine power, a perfect human being, incomparable in his harmonious blend of gentleness and strength. He is as genuine as gold, has no affectations. He embraces all of nature and is not crushed by its weight; he becomes deeply absorbed in anything, yet he lives in harmony with the whole universe. This is the Goethe of the "Storm and Stress" period, the passionate author of *Werther*, the singer of "Wanderer's Storm Song" who believes in his genius:

You are pure like the heart of water,
You are pure like the core of the earth.
You float around me, and I float
Over water, over earth,
Like the gods.

[From "Wanderer's Storm Song," translated by C. H. Genung]

Then, this demigod becomes a busy man, a minister of the state of Weimar. He has many duties and little time for himself. He is still a young man, but he is weary and longs for peace. This is the Goethe of the "Wanderer's Night Songs."

Thou that from the heavens art,
Every pain and sorrow stillest,
And the doubly wretched heart
Doubly with refreshment fillest,
I am weary with contending!
Why this rapture and unrest?
Peace descending,
Come, ah come into my breast.

O'er all the hill-tops
Is quiet now,
In all the tree-tops
Hearest thou
Hardly a breath;
The birds are asleep in the trees:
Wait; soon like these
Thou too shalt rest.

[Longfellow's translation]

We find Goethe the humanist and teacher in his classical drama *Iphigenie* and the *Wilhelm Meister* novels. His high

moral concept of man as God's image is reflected in the following lines:

Noble be Man,
Helpful and good!
For that alone
Doth distinguish him
From all the beings
Which we know.

Hail to the Unknown, the
Higher Beings
Felt within us!
His pattern teach us
Faith in them!

For unfeeling
Is nature:
Still shineth the sun
Over good and evil;
And to the sinner
Smile, as to the best,
The moon and the stars.

There can none but Man
perform the Impossible.
He understandeth,
Chooseth, and judgeth.
He can impart to the
Moment duration.

Let noble Man
Be helpful and good!
Ever creating
The Right and the Useful—
Type of those loftier
Beings of whom the heart whispers!

[Excerpts from "The Godlike," translated by John S. Dwight]

Faust offers the most faithful picture of Goethe. For sixty years he worked on this mighty drama, which in scope and importance can be compared only to Dante's *Divine Comedy*. We follow Goethe-Faust's struggle through all situations in life from his youth to his old age and see at the same time Goethe-Mephistopheles watch this struggle. It is the drama of man himself, his struggle to solve the problem of his destiny. In the last act of the drama, Faust, confronted

by the gray woman Care, sums up his life:

I only through the world have flown:
Each appetite I seized as by the hair;
What not sufficed me, forth I let it fare,
And what escaped me, I let go.
I've only craved, accomplished my delight,
Then wished a second time, and thus with might
Stormed through my life: at first 't was grand,
completely,

But now it moves most wisely and discreetly.
The sphere of Earth is known enough to me;
The view beyond is barred immutably:
A fool, who there his blinking eyes directeth,
And o'er his clouds of peers a place expecteth!
Firm let him stand, and look around him well!
This world means something to the Capable.
Why needs he through Eternity to wend?
He here acquires what he can apprehend.
Thus let him wander down his earthly day;
When spirits haunt, go quietly his way;
In marching onwards, bliss and torment find,
Though, every moment, with unsated mind!

After this speech Faust is blinded by Care; but, undaunted, he undertakes his last huge project—to drain a vast marshy plain. Mephistopheles counteracts his orders; instead of digging a moat the workers dig Faust's grave. The blind Faust, listening to the clatter of the spades, erroneously assumes that the great work has begun. In anticipation of the completion of his last great work which would be of immense benefit to mankind he experiences the happiest moment of his life:

The last result of wisdom stamps it true:
He only earns his freedom and existence,
Who daily conquers them anew.
Thus here, by dangers girt, shall glide away
Of childhood, manhood, age, the vigorous day:
And such a throng I fain would see,—
Stand on free soil among a people free!
Then dared I hail the Moment fleeing:
"Ah, still delay—thou art so fair!"
The traces cannot, of mine earthly being,
In aeons perish,—they are there!—
In proud fore-feeling of such lofty bliss,
I now enjoy the highest Moment,—this!

With these words Faust dies. He has lost his wager never to claim that he enjoyed a moment of his life so much as to have it last. Yet he is saved from Mephistopheles' power by womanly love from above. The drama ends with the chant of the "Chorus Mysticus":

All things transitory
But as symbols are sent:
Earth's insufficiency
Here grows to Event:
The Indescribable,
Here it is done:
The Woman-Soul leadeth us
Upward and on!

[Selections from *Faust: Part II*
translated by Bayard Taylor]

Surely, the poet of man's everlasting struggle, who looked at life courageously, who radiated great humaneness, deep wisdom, and strong faith in man, this man Goethe holds great significance not only for America but for the whole world.

It should never be forgotten that an uneducated and frustrated electorate is the best prey of demagogues and dictators. Education is the road to personal and political freedom.—EARL J. McGRATH, at his induction as Commissioner of Education.

John Steinbeck: Naturalism's Priest

WOODBURN O. ROSS¹

IN A previous article on the work of Mr. John Steinbeck I tried to describe his basic ideas and mental processes and to interpret the "meaning" of his fiction, in a general way, in their light.² I wish now to approach his work from another point of view, trying to interpret not so much in terms of meanings as in those of values.

I

The triumph of naturalism as a popular philosophy has been so complete that many of us have perhaps forgotten the horror with which western Europe began to realize the implications of the new biology in the later nineteenth century. The very foundations of spiritual values seemed about to be swept away. A somewhat eminent Victorian, A. J. Balfour, writing in *The Foundations of Belief* (1894), puts the matter this way: According to the naturalistic philosophy . . . not only does there seem to be no ground, from the point of view of biology, for drawing a distinction in favour of any of the processes, physiological or psychological, by which the individual or the race is benefited; not only are we bound to consider the coarsest appetites, the most calculating selfishness, and the most devoted heroism, as all sprung from analogous causes and all evolved for similar objects, but we can hardly doubt that the august sentiments which cling to the ideas of duty and sacrifice are nothing better than a device of Nature to trick us into the performance of altruistic actions.

But if, on the one hand, naturalism leveled values, on the other, by pointing to

nature rather than to God as the source of value, it really deprived mankind of any suitable foundation for a moral code. Balfour says:

I lay down two propositions . . . : (1) That, practically, human beings being what they are, no moral code can be effective which does not inspire, in those who are asked to obey it, emotions of reverence; and (2) that, practically, the capacity of any code to excite this or any other elevated emotion cannot be wholly independent of the origin from which those who accept that code suppose it to emanate.

Needless to say an impersonal nature inspires in him and, he thinks, in the rest of humanity none of these necessary emotions of reverence.

The development of the naturalistic point of view in the twentieth century has been accompanied by many of the results which Balfour feared. Western society now does experience difficulty in distinguishing between "the most calculating selfishness" and "the most devoted heroism," not simply because it is deceived by hypocrites, but because all ethics have tended to become purely relative and because permanent objective criteria by which acts can be measured are lacking. Theodore Dreiser states the case of the naturalist well in *The Titan*. Ethical principles, he explains, represent only a balance among the tensions to which the natural man is subject, and they certainly possess no transcendent validity. And in *Death in the Afternoon*, Ernest Hemingway, baffled by the difficulty of finding any adequate basis for morals, falls back upon the ultimate simplicity of "I know only that what is moral is what you feel good after."

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² "John Steinbeck: Earth and Stars," *Studies in Honor of A. H. R. Fairchild* ("University of Missouri Studies," Vol. XXI, No. 1 [Columbia, Mo., 1946]), pp. 177-91.

On the other hand, persistent attempts have been made by some to resuscitate the sense of reverence, of a need for worship, and to use it, at least to some extent, to support principles of conduct. In literature such attitudes have been represented, for example, by the work of D. H. Lawrence, who completely rejected the rational sources of twentieth-century materialism and placed his trust in dark, subjective gods; and by that of Aldous Huxley, who has turned his face toward the East and has found in the ancient religions of India and China confirmation of the validity of the intuitive, mystical faith in which a small minority of his own people have always been willing to trust.

I suggest that much of the significance of the work of John Steinbeck lies in his partial affiliation with this movement. It is true, apparently, that to most readers he is a novelist interested in social reform. This interpretation of his work rests primarily upon certain obvious portions of *The Grapes of Wrath*, *Of Mice and Men*, *In Dubious Battle*, and, perhaps, upon the pamphlet *Their Blood Is Strong*. But these works were products of the great depression, and he has written nothing like them since. Indeed, Steinbeck shows a distinct tendency to shift his apparent interests with the times. But beneath his frequent changes of subject, at which reviewers marvel, he has maintained relatively unchanged certain fundamental attitudes, which have controlled his treatment of his subjects. It is these attitudes which we shall now consider, and we shall find that they lead us far from any discussion of social reform.

II

Unlike D. H. Lawrence and the current Aldous Huxley, Steinbeck is, up to a

certain point, the complete naturalist; he accepts the scientists' representation of life. *Sea of Cortez*, in fact, suggests that his interest in biology verges on the professional. He emphasizes in his stories and novels the value of human acts and attitudes which he considers in harmony with natural law. Junius Maltby in *The Pastures of Heaven* pays for his love of the natural life with the lives of his wife and two children and, to the scandal of the neighbors, raises a third child without regard to artificial, civilized values; and Steinbeck apparently sympathizes with Maltby throughout. He leads the reader to dislike the stiff, unnatural garden of Mary Teller in *The Long Valley*. His friendly description of "natural" conduct in *Tortilla Flat* and *Cannery Row* is, of course, familiar. To a great extent, though not completely, Steinbeck accepts the ethical implications which many have seen in natural science. One need only mention, for instance, the Lopez sisters in *The Pastures of Heaven* and refer again to "the boys" of *Cannery Row* and to the Joads to make this fact clear. His position, in so far as he is a naturalist, appears to be the commonplace one that, since humanity is a product of natural forces and since the profoundest biological urge is the urge for life, for survival and reproduction, then virtue consists in whatever furthers these ends. "There would seem," he writes in *Sea of Cortez*, "to be only one commandment for living things: Survive!"

Steinbeck's naturalistic ideas have clearly done much to determine the character of the fiction which he writes. Yet to describe him as a naturalist is in one sense false. The description is incomplete; for, while never repudiating the points of view which I have just described, he amalgamates them with others which many would consider con-

tradictory; and the resulting body of thought is, I think, significant.

In trying to describe this other side of his work, I shall begin with a quality which is the result of an emotional bias rather than an intellectual conviction. Steinbeck's writing is outside the strict scientific, naturalistic tradition, in that it is not objective. Steinbeck loves whatever he considers "natural" and is keenly sensitive to its emotional values. In *Sea of Cortez* one of the reasons which he advances against teleological thinking is that thinking in terms of ends obscures spontaneous affection for whatever is, an affection which is the most important reaction that man should have to the world about him. He clearly loves human beings whom he considers to be living natural lives—the Joads, the *paisanos*, "the boys," and the characters of deficient mentality who appear often in his pages. A sensitiveness to the atmosphere of a piece of land, a recognition of a mysterious spirit of place, is a striking quality of his work. His love of the natural extends to naturalistic ethics; he loves natural behavior. He writes in *Sea of Cortez*:

We sat on a crate of oranges and thought what good men most biologists are, the tenors of the scientific world—temperamental, moody, lecherous, loud-laughing, and healthy. . . . He must, so know the starfish and the student biologist who sits at the feet of living things, proliferate in all directions. . . . Your true biologist will sing you a song as loud and off-key as will a blacksmith, for he knows that morals are too often diagnostic of prostatitis and stomach ulcers.

The sympathetically drawn Grampa, in *The Grapes of Wrath*, is almost as virtuous as a biologist:

He fought and argued, told dirty stories. He was as lecherous as always. Vicious and cruel and impatient, like a frantic child, and the whole structure overlaid with amusement.

He drank too much when he could get it, ate too much when it was there, talked too much all the time.

Second, Steinbeck's ethical system, which, as we have thus far seen it, finds ultimate virtue only in obedience to the natural law which demands reproduction and survival, is in reality complicated by the introduction of a second major virtue, whose demands must be expected at times to be contrary to those of the former. It is altruism. Altruism is one basis of the satisfaction which the beaten-up radicals feel in "The Raid," a story in *The Long Valley*. It is certainly entangled among the inspiring emotions experienced by the narrator in "Breakfast." It is one of the forces motivating Mac and Jim Nolan, the strike organizers in *In Dubious Battle*. It frequently controls the actions of the poor in *The Grapes of Wrath*—perhaps, indeed, too frequently for the novel to be wholly convincing. It is dramatically expressed by the final act of Rose of Sharon, as she feeds a starving man at her own breast. Indeed, I believe that throughout the entire body of Steinbeck's work he excites admiration for characters who in some fashion love their brothers as constantly as he does for those who prove that they can be natural. But he does not support his emphasis upon altruism by any scientific reasoning. The cause of his acceptance of this virtue seems to lie in his own affections, in his love of all nature, human included.

In the third place, Steinbeck has developed ideas about the unity of the cosmos which may fairly be called "mystical," ideas which, of course, ultimately go considerably beyond what his scientific naturalism would support but which are, I think, connected with his love of the natural. His notion of the unity of things is complicated, but in its simplest

aspects, as might be expected, it is presented as a conclusion which goes but little beyond what is warranted by scientific observation. In reporting in *Sea of Cortez*, for example, the semiscientific expedition which he made to the Gulf of Lower California with Mr. E. F. Ricketts, he writes:

There are colonies of pelagic tunicates which have taken a shape like the finger of a glove. Each member of the colony is an individual animal, but the colony is another individual animal, not at all like the sum of its individuals. Some of the colonists, girdling the open end, have developed the ability, one against the other, of making a pulsing movement very like muscular action. Others of the colonists collect the food and distribute it, and the outside of the glove is hardened and protected against contact. Here are two animals, and yet the same thing—something the early Church would have been forced to call a mystery.

Most of this passage could have been written by any conventional scientist, intent upon reporting his unusual observation of this circumstance in nature; but at the end there is a hint of Steinbeck's seeing hidden meanings, not quite understood.

Another passage, however, still from *Sea of Cortez*, will make more clear what he is thinking:

... It seems apparent that species are only commas in a sentence, that each species is at once the point and the base of a pyramid, that all life is relational to the point where an Einsteinian relativity seems to emerge. And then not only the meaning but the feeling about species grows misty. One merges into another, groups melt into ecological groups until the time when what we know as life meets and enters what we think of as non-life: barnacle and rock, rock and earth, earth and tree, tree and rain and air. And the units nestle into the whole and are inseparable from it. Then one can come back to the microscope and the tide pool and the aquarium. But the little animals are found to be changed, no longer set apart and alone. And it is a strange thing that most of the feeling we call religious, most of the

mystical outcrying which is one of the most prized and used and desired reactions of our species, is really the understanding and the attempt to say that man is related to the whole thing, related inextricably to all reality, known and unknowable. This is a simple thing to say, but the profound feeling of it made a Jesus, a St. Augustine, a St. Francis, a Roger Bacon, a Charles Darwin, and an Einstein. Each of them in his own tempo and with his own voice discovered and reaffirmed with astonishment the knowledge that all things are one thing and that one thing is all things. . . .

Scientific interests lie behind all these passages; Steinbeck is concerned with the organization and the interpretation of the observations which he and his colleague made. But he cannot rest content with the naturalist's world of sense experience. His grasping at mystical insight grows more evident as one reads. The very list of names which he gives above is suggestive of the ideological blend which he is trying to make: "Jesus . . . St. Francis . . . Charles Darwin."

Finally, let me quote one more passage from *Sea of Cortez*, one which goes still further in implying on the part of Steinbeck a mystical belief in the oneness of creation:

Sometimes we asked of the Indians the local names of animals we had taken, and then they consulted together. They seemed to live on remembered things, to be so related to the seashore and the rocky hills and the loneliness that they are these things. To ask about the country is like asking about themselves. "How many toes have you?" "What, toes? Let's see—of course, ten. I have known them all my life, I never thought to count them. Of course it will rain tonight. Of course, I am the whole thing, now that I think about it. I ought to know when I will rain."

I have selected material demonstrating Steinbeck's mystical ideas of the unity of things entirely from *Sea of Cortez*, because this work is expository and the ideas are consequently presented here more directly than elsewhere in his

work. But to forestall a possible objection to the effect that this attitude of his may have been transitory, let me point out that the conclusion of *To a God Unknown*, one of his earliest novels, asserts the unity of the hero with the universe—as a matter of fact, he is said to be the rain—and that *The Moon Is Down*, one of the latest of his novels, sees an invaded community as a group strikingly like his schools of fish which “turn as a unit and dive as a unit.”

Steinbeck never explains the nature of the unity of the cosmos which he perceives. How can his colonies of fish form a single creature? What is the nature of the consciousness of this larger being? In just what sense is a man the rain? Manifestly, he lacks data with which to answer; indeed, he is never able rationally to prove that the unity about which he speaks exists at all. But the fact that his notions about the unity of things are very incomplete and rest upon feeling, insight, intuition, rather than upon reason is neither here nor there. The fact is that as an artist he believes in these things. They represent a part of Steinbeck which is not controlled by scientific rationalism.

The fourth and last aspect of Steinbeck's thought which cannot be called naturalistic is yet harder to describe. We have already seen him referring to part of the organization of nature as “something the early Church would have been forced to call a mystery.” A sense of mystery, of significance which is not quite open to rational understanding, appears at least occasionally in Steinbeck. It is more than a perception of a strange unity in the universe, though, as what we have just seen would indicate, the exact nature of the unity is indeed a part of the mystery. It is a feeling that there is a meaning in things which forever eludes explanation in terms of knowledge which is simply

organized sense experience. Some words of Elizabeth, the wife of Joseph Wayne, in *To a God Unknown*, help to show what Steinbeck feels. She says at the close of a festival described in the book:

It was such an odd day. There was the outwardness, the people coming and the mass and the feasting and then the dance, and last of all the storm. Am I being silly, Joseph, or was there a meaning, right under the surface? It seemed like those pictures of simple landscapes they sell in the cities. When you look closely, you see all kinds of figures hidden in the lines. Do you know the kind of pictures I mean? A rock becomes a sleeping wolf, a little cloud is a skull, and the line of trees marching soldiers when you look closely. Did the day seem like that to you, Joseph, full of hidden meaning, not quite understandable?

Steinbeck's perception of a mysterious significance in things is responsible for another episode in the book. Near the end of the story Joseph comes upon a strange man who lives at the end of a little peninsula jutting out into the Pacific Ocean. He lives there in order to be the last man on the continent to see the sun go down; and each evening as it sinks he kills some animal as a sacrifice. “You really want to know why I watch the sun—why I kill some little creature as it disappears?” he says. “. . . I don't know. . . . I have made up reasons, but they aren't true. I have said to myself, ‘The sun is life. I give life to life. I make a symbol of the sun's death.’ When I made up these reasons I knew they weren't true.” Joseph broke in, “These were words to clothe a naked thing, and the thing is ridiculous in clothes.”

III

Now much of Steinbeck's basic position is essentially religious, though not in any orthodox sense of the word. In his very love of nature he assumes an attitude characteristic of mystics. He is religious in that he contemplates man's

relation to the cosmos and attempts, although perhaps fumblingly, to understand it. He is religious in that he seeks to transcend scientific explanations based upon sense experience. He is religious in that from time to time he explicitly attests the holiness of nature. Sometimes it is a mysterious plot of land which inspires him. In *To a God Unknown* Joseph Wayne, coming upon a curiously secretive glade, says to his brother: "Be still a moment, Tom. . . . There's something here. You are afraid of it, but I know it. Somewhere, perhaps in an old dream, I have seen this place, or perhaps felt the feeling of this place. . . . This is holy—and this is old. This is ancient—and holy." In *The Grapes of Wrath* Casy finds holiness in the unity of nature: ". . . There was the hills, an' there was me, an' we wasn't separate no more. We was one thing. An' that one thing was holy. . . ." And later he sees holiness in life itself: "All that lives," he says, "is holy." Steinbeck even finds holiness in "natural" conduct which, measured by conventional standards, would be found immoral. "Gonna lay in the grass, open an' honest with anybody that'll have me," says Casy. "Gonna cuss an' swear an' hear the poetry of folks talkin'. All that's holy, an' that's what I didn' understand'. All them things is good things."

Overtones of a religious character are to be heard in Steinbeck's latest book, *The Wayward Bus*. It is, I think, significant that the phrase "El Gran Poder de Jesus" has been painted over on the bumper of the bus and the word "Sweetheart" put in its place. The bumper-palimpsest is, I take it, a symbol of the substitution by a wicked generation of a superficial interest in sex for a profound sense of the nature and reality of things. It is likewise worth noticing that Juan Chicoy, the hero, communes with an image of the Virgin as he drives. This is

not to imply that Steinbeck represents him as an orthodox Christian. But to Juan the image is a kind of talisman, something in which he does not believe rationally but to which the depths of his mind do respond. A primitive part of his nature, uncomplicated by reason, finds in this image itself, in an animistic fashion, power, wisdom, and sympathy. Steinbeck seems to approve of these "natural," half-religious, half-superstitious gropings of Juan. They are of a piece with the rest of the unintellectual, instinctive conduct which makes him the hero of the book. Again, the command "Repent" printed on the cliff above the stalled bus can hardly be without symbolic significance. Steinbeck never says what is to be repented of. But, if one reads the book in the context of Steinbeck's previous work, one may be sure that the warning is directed not against any conventional sins but against failure to accept life and nature as they are and against failure to love life and man, to feel the mystery and unity of creation.

IV

Nineteenth-century fears that the development of naturalism meant the end of reverence, of worship, and of "august sentiments" are not warranted in the case of Steinbeck. He has succeeded in taking the materials which undermined the religious faith of the nineteenth century and fusing them with a religious attitude in the twentieth, though a religious attitude very different from what the orthodox in the nineteenth century would have thought possible. Nature as described by the scientist becomes not merely the foundation of a revolutionary ethic; it also supplies, as many in the nineteenth century thought it could not, the basis of a sense of reverence which affectively supports the new ethic, now surprisingly turned altruistic. Steinbeck

is, I think, the first significant novelist to begin to build a mystical religion upon a naturalistic base. The important question, as yet, of course, unanswerable, is to what extent he, or the mystical movement with which he has affiliations, will prove influential in this century. Certainly, the Western world is gasping in the religious vacuum into which it has been plunged. It seeks an affective relationship with the universe. Steinbeck's answer is arresting for the reason that it does not require the West to forget or deny what it has learned about nature in the last hundred years, as, for instance, D. H. Lawrence's solution did. Steinbeck is in the current of positive scientific thought; in that respect he does not swim upstream. Yet he is both rational and irrational: he accepts all that reason can tell him and permits his intuition and affections to add what they will to the world created by reason and to determine his position toward the universe as it then appears.

This new religious attitude which Steinbeck, at least in some vague way, has been able to construct for himself out

of unpromising materials bears on it the marks of its perilous birth. It is extremely primitive. It rejects more than two thousand years of theological thought. It abandons all attempts to discern final purposes in life. It virtually reduces man again to animism; for, unlike Wordsworth, Steinbeck does not see through nature to a God beyond; he hears no intimations of immortality; for him there is no spirit which rolls through all things. There is only nature, ultimately mysterious, to which all things belong, bound together in a unity concerning whose stupendous grandeur he can barely hint. But such a nature Steinbeck loves, and before it, like primitive man, he is reverent.

In brief, the significance of Steinbeck's work may prove to lie in the curious compromise which it effects. It accepts the intuitive, nonrational method of dealing with man's relation to the universe—the method of the contemporary mystics. But, unlike them, it accepts as the universe to which man must relate himself the modern, scientifically described cosmos.

"Tomorrow" in the Writings of Langston Hughes

JOHN W. PARKER¹

CARL VAN VECHTEN once referred to Langston Hughes as the "Negro Poet Laureate," and in his introduction to the young poet's first book of poems, *The Weary Blues*, confessed that he could recall no other person whatsoever who, at the age of twenty-three, had enjoyed so picturesque and so rambling an experience. Hughes's facility in interpreting

feelingly and understandingly to themselves and to others the emotional heights and depths of the Negro people has increasingly lengthened his shadow as a man of letters and fastened him unmistakably upon the popular imagination of the American people. Since the publication in 1921 of the poem "The Negro Speaks of Rivers," his first selection to attract wide attention, Hughes has succeeded as poet, fictionist, essayist,

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dramatist, and lecturer; and many of his poems and some of his articles and stories have been translated into German, French, Spanish, Russian, Chinese, Japanese, and Dutch.

Hughes made his appearance upon the literary scene amid the developments which followed in the wake of World War I and witnessed the impact of the depression upon American life and letters. One result of the war was that many Negroes whose experiences had been limited to their own back yards were suddenly snatched up and transported to foreign shores where they witnessed new modes of thinking and of living; and many others left behind straightway forsook the southern cotton fields for the industrial centers of the North and West. To the complex urban problems encountered, many fell prey as flies that seek out the beautiful only to find sure death.

A corresponding change in Negro literature dates from around the 1920's, when a movement popularly known as the "Negro Literary Renaissance" got under way; for one thing, it amounted to a new awakening on the part of the younger Negro writers themselves; for another, a greater spirit of acceptance on the part of the American whites. Langston Hughes became perhaps the most representative exponent of the new spirit in Negro literature.

Three themes have for the most part engaged Hughes's attention: the primitivistic naturalism of the Harlem dweller, the propagandistic left-wing writing in support of a more articulate proletarian group, and the literature of protest against the social and economic maladjustments of the Negro people. That Harlem should have been the basis of much that Hughes wrote may be explained by the fact that, far more than any other single spot, here were the for-

eign-born blacks, the carefree Negro from the South, the disappointed Negro veteran back from the war, in fact, the "melting pot" of Negro culture. Life, at least much of it, was characterized by a spirit of abandon, and it was this emphasis upon the hectic, the coarse, and the sensational that brought Hughes in for many a critical lashing. When in his *Shakespeare in Harlem*, Hughes returned to the Harlem theme, Owen Dodson² charged that he was "backing into the future looking at the past."

The emphasis of the Negro renaissance came to an end with the change of the decade, and during the years immediately following Hughes devoted much of his effort to a rapidly expanding proletarian movement as is evidenced by such selections as *The Way of White Folks* (1934), *A New Song* (1938), and *Front Porch* (1939). Likewise, the self-conscious revolt against the American scheme of things is a theme to which the poet recurs. Color prejudice, segregation and discrimination, in fact, the totality of the black man's marginal existence in American life is implied in four lines from *Fields of Wonder*:

Four walls can shelter
So much sorrow,
Garnered from yesterday
And held for tomorrow!³

The events of the past two decades have been accompanied by a depressing sense of futility and a loss of faith. Security has seemed nowhere. Today's youth have seen more struggle and chaos and groping in the darkness than any generation of youth in the entire span of our national history. Nor has Hughes escaped the impact of this upheaval; but,

² "Shakespeare in Harlem," *Phylon*, III (third quarter, 1942), 338.

³ Langston Hughes, *Fields of Wonder* (New York: Alfred A. Knopf, 1947), p. 66.

while he has been pre-eminently a man of the present, he has maintained a healthful view of the future. The night and the gloom and the darkness have offered a challenge, but never disillusionment.

Being walkers with the dawn and morning,
Walkers with the sun and morning,
We are not afraid of the night,
Nor days of gloom,
Nor darkness—
Being walkers with the sun and morning.⁴

But Hughes's view of a new day for his people, somehow inevitable in the nature and in the trend of things, is not always a clear one; frequently it is beclouded by a "weariness that bows me down,"⁵ a "dream that is vague and all confused."⁶ Recalling the injured pride and the pent-up emotions of the porter at the railroad station, Hughes asks defiantly,

Must I say
Yes, Sir
To you all the time.
Yes, Sir!
Yes, Sir!
All my days?⁷

Doors closed permanently, and hence a meaninglessness to the black man's striving is the definition of the situation in which Jamie

sits on a hill
Looking out to sea
Toward a mirage-land
That will never be.⁸

Loss of faith, however, is a temporary condition. Before long the poet regains perspective and sees, if but imperfectly, the new order being carved out of the old. In "Park Bench," as in "Porter," he

⁴ "Walkers with the Dawn," *The Dreamkeeper* (New York: Alfred A. Knopf, 1935), p. 63.

⁵ Hughes, "Burden," *Fields of Wonder*, p. 6.

⁶ Hughes, "Beale Street," *Fields of Wonder*, p. 18.

⁷ Hughes, *Fine Clothes to the Jew* (New York: Alfred A. Knopf, 1927), p. 39.

⁸ Hughes, "Jamie," *Fields of Wonder*, p. 84.

continues in the vein of the "Crusader,"⁹ as Verna Anery once labeled him; for here he makes a savage thrust at the wealthy class on Park Avenue and offers a sober warning that the new awakening which is settling upon the Negro people may subsequently find expression in a change of the mores:

But I'm wakin' up!
Say ain't you afraid
That I might, just maybe,
In a year or two
Move on over
To Park Avenue?¹⁰

Although he writes mainly concerning his own people, Hughes has proceeded on the sound assumption that the so-called Negro problem is not an isolated one but a single segment of a complex American culture. Color prejudice moves hand in hand with race prejudice and religious prejudice, and, despite the artificial line that divides them, humble folk of all races face a common lot; their children in the swamps of Mississippi as in the orange groves of California, weary and disillusioned, march toward a common destiny. "The Kids Who Die," to which a Darwinian note attaches, is disarmingly forthright:

But the day will come—
You are sure yourself that it is coming—
When the marching feet of the masses
Will raise for a monument of love,
And joy, and laughter,
And black hands and white hands clasped as one
And a song that reaches the sky—
The song of the new life triumphant
Through the Kids that die!¹¹

Complete assurance that "America will be"¹² and that black and white will

⁹ Verna Anery, "Langston Hughes: Crusader," *Opportunity*, XVIII (December, 1940), 364.

¹⁰ Hughes, "Park Bench," *A New Song* (New York: Alfred A. Knopf, 1938), p. 12.

¹¹ Hughes, "Kids Who Die," *A New Song*, p. 19.

¹² *Ibid.*, p. 10.

some day look neither *up* nor *down* but *across* at each other is implicit in lines from the poem "I, Too":

Tomorrow,
I'll sit at the table
When company comes.
Nobody'll dare
Say to me
"Eat in the Kitchen"
Then.¹³

Although increasingly, as *Fields of Wonder* reveals, Langston Hughes has written on a variety of topics, it is true that in the main he has followed the

course of the "social poet"; he has been concerned not so much with moonlight and roses, sweetness and light, as with "whole groups of people's problems"¹⁴—poverty, the ghetto, trade-unions, color lines, and Georgia lynchings. But, like Chesnutt,¹⁵ Hughes has stored no hate in his soul, nor has he descended to the level of the propagandist. His healthy view of the tomorrows yet to be is an outgrowth of his faith in the essential goodness of the human heart and hence the ultimate flowering of the democratic way of life in America.

The College Teaching of English: A Bibliography January, 1947, to July, 1948

Compiled by EDNA HAYS¹

THIS bibliography, a continuation of the survey begun in 1941,² contains books and articles published on the college teaching of English during the period January, 1947, to July, 1948.

These publications indicate the areas of the program that are undergoing particular study. Concern for bridging the gap between high school and college is evident not only in theory but also in state-wide moves. Innovations and wide-spread experimentation are prevalent in freshman English. Those interested in

the humanities feel rather generally that they have gained ground. Notable efforts are being made to discover the place of American literature in the program and to promote the study of this important subject. Since 1946 the number of articles treating the education of the teacher of English has more than trebled.

THE ENGLISH PROGRAM

Discussions of the English program divide themselves about equally between suggestions for general improvement and descriptions of new courses. The functions of English in the college are defined by Keller (13) and Henry (9), in the junior college by Stalnaker (16). Hartley (6) reviews the different points of view held by teachers of English for the pur-

¹³ Hughes, "I, Too," *The Dreamkeeper*, p. 76.

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² *The College Teaching of English: A Bibliography, 1941-1944* (Chicago: National Council of Teachers of English, 1946); "The College Teaching of English: A Bibliography," *College English*, VIII (May, 1945), 410-34; "The College Teaching of English: A Bibliography, 1946," *ibid.*, IX (May, 1948), 430-53.

¹⁴ Hughes, "My Adventures as a Social Poet," *Phylon*, VIII (third quarter, 1947), 205.

¹⁵ Charles W. Chesnutt, *The Conjure Woman* (New York: Houghton Mifflin Co., 1927).

pose of clarifying the issues and implications of the subject "for these times." Dahl (3) calls for the integration of English with other subjects. And Herzberg (10) underscores the need for emphasis on typically American developments. From a survey Wheeler (17) finds that the average number of students in elective courses in women's colleges of the Southeast is sixteen. Hull (11) makes a plea for the non-English major.

Interesting new programs have been described. Aldridge (1) defines the role of the English department in the tutorial system at the University of Buffalo. Bergen (2) describes the new Division of Literature at Cornell. The services of the English Institute at the University of Puerto Rico to the island are described by Desing (4). Johnson (12) writes of two basic courses in English given at Stephens College, and Murray (15) of a new course at Adelphi titled "Living Issues in Western World Literature." Mack and Martz (14) tell about revised courses at Yale. And DeVoto (5) points out some of the excellencies of the work in literature and composition at Bread Loaf.

Hays (7, 8) annotates articles and books published during 1946 and 1947 on various phases of the English program.

1. ALDRIDGE, ALFRED OWEN. "Tutorial System at Buffalo," *News Letter of the College English Association*, IX (February, 1947), 8.

Describes the organization and functioning of the tutorial system of the University of Buffalo and the role of the English department in the system.

2. BERGIN, THOMAS G. "Cornell and the Zeitgeist," *News Letter of the College English Association*, IX (February, 1947), 7-8.

Describes a new Division of Literature established by the faculty of Arts and Sciences of Cornell University.

3. DAHL, CURTIS. "For the Stranger within Our Gates," *School and Society*, LXV (May 31, 1947), 388-91.

Proposes that the English department set up within itself courses especially designed for students in certain other departments; believes that the integration of work should be carried out between all departments; answers three objections: (a) requires more courses and more instructors, (b) demands specially prepared instructors, and (c) requires more background in students.

4. DESING, MINERVA F. "English at the University of Puerto Rico," *College English*, IX (November, 1947), 91-98.

Discusses the English program at the University of Puerto Rico and the services it attempts to render in the island through the English Institute.

5. DEVOTO, BERNARD. "The Easy Chair," *Harper's Magazine*, CXCIV (November, 1947), 434-37.

Describes methods used at Bread Loaf, the oldest of the writers' conferences; says a new and important way of studying literature and of teaching writing has been developed which teachers of English should find useful.

6. HARTLEY, HELENE W. "English for These Times: Some Issues and Implications," *College English*, VII (March, 1947), 301-6.

Comments on the diversity in the points of view held by teachers of English; reviews briefly different aims: (a) to transmit the cultural heritage, (b) to give the power to win possession of the cultural heritage, (c) to minister to human needs, and (d) to make "these times" the center of efforts to achieve an organized human existence; urges that we learn how to educate through English for these times.

7. HAYS, EDNA. "The College Teaching of English: A Bibliography," *College English*, VIII (May, 1947), 410-34.

Annotates books and articles written on the college teaching of English during 1945.

8. HAYS, EDNA. "The College Teaching of English: A Bibliography, 1946," *College English*, IX (May, 1948), 430-53.

Annotates books and articles written on the college teaching of English during 1946.

9. HENRY, ALEXANDER. "A Programme for English," *Queen's Quarterly*, LIV (spring, 1947), 34-46.

Discusses objectives and methods used in the teaching of English; suggests ways of improve-

ment; recommends increased emphasis on spoken English.

10. HERZBERG, MAX J. "They're Great Guys," *News Letter of the College English Association*, IX (May, 1947), 6.

Thinks that our cultural heritage will be re-examined and reappraised; believes that (a) the battle between the traditional elements in the English departments and the American sections will be fiercer, (b) the map of literature written in English will be rescaled, and (c) the emphasis on typically American developments and aspects will be increased.

11. HULL, HELEN. "Speaking as a Novelist," *News Letter of the College English Association*, IX (January, 1947), 5-6.

Says that the college must help the non-English major (a) to understand that English composition is his means of communicating with his fellow-men and (b) to learn how to read a book; thinks that more emphasis should be put on original thinking and on sincerity in writing and that more time should be given to contemporary literature studied to show how the author shapes life.

12. JOHNSON, ROY IVAN. *Explorations in General Education*. New York: Harper & Bros., 1947.

Discusses aspects of the program of Stephens College including "A Basic Course in the Humanities" and "Communications: A Program of Basic Training in English."

13. KOLLER, KATHERINE. "The Functions of the College English Department," *CEA Critic*, X (February, 1948), 1, 5-6.

States two functions of the freshman English course: (a) "to teach people the use of words as the tools of thought" and (b) to develop "a sense of logic and the place of logic in the organization of any ideas about a central theme"; says that, in the reading of literature, students must learn the strict discipline of criticism, evaluation, and interpretation; thinks that the college English department must "show the interrelation of all fields of knowledge as they seek expression in literature . . . break down the veiled interest of narrow departmentalism"; calls for a revision of the program for majors.

14. MACK, MAYNARD, and MARTZ, LOUISE. "New Developments at Yale," *News Letter of the College English Association*, IX (January, 1947), 1, 8.

Describes new developments in the teaching of English at Yale under three heads: (a) a revised program for the English major, (b) a revised program of elementary courses in English, and (c) a course in literature under the Yale College Program of Directed Studies.

15. MURRAY, J. G. "General Education at Adelphi," *CEA Critic*, X (January, 1948), 1, 2.

Describes a new course in English with general education value for upperclassmen called "Living Issues in Western World Literature," which is neither a survey nor a great books course.

16. STALNAKER, MILDRED L. "Functional English in the Junior College," *Peabody Journal of Education*, XXV (September, 1947), 82-86.

Reviews courses in English in a number of junior colleges; recommends courses in world literature and in communication skills.

17. WHEELER, PAUL MOWBRAY. "How Much Is an Elective Course?" *CEA Critic*, X (May, 1948), 2-3.

Makes a preliminary report based on a questionnaire sent to colleges for women in the southeastern states concerning class size for elective courses; finds the average class made up of sixteen students.

ARTICULATION BETWEEN HIGH SCHOOL AND COLLEGE

Although the number of articles dealing with co-ordination between the high school and the college show an increase since 1946, the problem calls for much wider study.

According to Magalaner (26), the criticism of the teaching of grammar, spelling, vocabulary, and composition in the high school is rising. Attempts have been made to state what a teacher of college English has a right to expect of high-school graduates. The subject furnished the topic for a symposium at the first meeting of the Rocky Mountain Modern Language Association (20) and for a conference at Stanford University (23). Christ (19) is explicit in her statement.

A report on the English preparation in secondary education was made to the School and College Conference on English Conference on English (24). The effect of English deficiency upon a student's adjustment in college has been studied and described by Shaffer (28). Frost (25) outlines a testing and guidance program for freshmen used in the junior college at Hutchinson, Kansas. Paton (27) studies examination philosophy in high-school English.

Standards have been agreed upon by college and high-school teachers of English in North Carolina (18) and in Kansas (21).

The College Entrance Examination Board publishes regularly news and accounts of its researches (22).

18. BOWMAN, F. E. "College and High-School Cooperation in North Carolina," *News Letter of the College English Association*, IX (October, 1947), 6.

Describes a systematic exchange between state high schools and colleges of information on students' performances in English; says that the procedure establishes direct contact between high-school senior English teacher and the college English instructor.

19. CHRIST, MARTHA F. "High School Preparation for College English," *Illinois English Bulletin*, XXXV (April, 1948), 1-8.

Tells what a teacher of college English has a right to expect of freshmen who have graduated from high school; recommends that the high school return to oral reading, to diction, to daily writing, that it abandon the objective test, except for review, and that it tighten standards.

20. CLOUGH, W. O. "High School College English: Some Hard Sense," *CEA Critic*, X (May, 1948), 3-4.

Reports a symposium on "What the College Freshman Should Bring from High School English" held at the first meeting of the Rocky Mountain MLA.

21. COMMITTEE FROM THE KANSAS ASSOCIATION OF TEACHERS OF ENGLISH. *Suggested*

Standards in Composition for High School English. Topeka, Kan.: State Department of Education, 1947.

States standards agreed upon by college and high-school teachers of English; states nine basic conceptions, ten objectives; submits examples of student writing.

22. CONRAD, HERBERT S. (ed.). *College Board Review*. P.O. Box 592, Princeton, N.J.

Publishes news and research of the College Entrance Examination Board.

23. *Continuity in Liberal Education—High School and College: Report of the Fourth Annual Conference Held by the Stanford School of Humanities*, May 23-26, 1946. Stanford University, Calif.: Stanford University Press, 1947.

Reports a conference of California college and high-school teachers (a) to analyze the contribution of high-school courses in English, mathematics, history, etc., to the liberal education of all high-school students and (b) to explore the relationships between the study of these subjects in high school and college.

24. "English Preparation in Secondary Education: Report to the School and College Conference in English, New York, February 21." New York, 1948. (Mimeographed.)

Reports a study of the experiences of American colleges with Army and Navy trainees.

25. FROST, INEZ. "An English Testing and Guidance Program," *Junior College Journal*, XVII (February, 1947), 234-43.

Outlines a testing and guidance program for freshmen in the junior college at Hutchinson, Kansas, which is part of the language arts developed by teachers from Grade I through the freshman year of junior college; gives results and appraisal of the program.

26. MAGALANER, MARVIN. "The Problem of Teaching Grammar," *High Points*, XXX (June, 1948), 14-18.

Discusses the rising criticism by college teachers of English of the teaching of grammar, spelling, vocabulary, and composition in the high school; finds in freshman English classes at City College, New York, no uniform background; thinks that the trouble with English courses is qualitative rather than quantitative; calls for a reorientation.

27. PATON, JAMES M. "Examinations in English." (Abstract of a Ph.D. thesis at the University of Toronto.) Toronto, 1948.

Makes a critical survey of examination philosophy and practice in high-school English of British, American, and Canadian schools; seeks to find (a) what should be tested and reported as achievement in high-school English and (b) what can be satisfactorily tested and reported at the present time.

28. SHAFFER, ROBERT H. *The Effect of English Deficiency upon a Student's Adjustment in College*. Bloomington, Ind.: Division of Research and Field Services, Indiana University, 1948.

States the problem: (a) to ascertain the effect of English deficiency upon the adjustment of students with ability and (b) to analyze the implications for counselors and others interested in the student's adjustment; studies the effect of a deficiency in English composition, with particular emphasis upon freshman students; draws twenty conclusions and gives their implications

FRESHMAN ENGLISH

Articles on the teaching of freshman English fall if possible into two groups. The one deals with the traditional course in composition and reading. The other treats the comprehensive communication skills of writing, reading, listening, and speaking.

I. COMPOSITION AND READING

From a survey of colleges mainly in the Southwest, Sixbey (56) finds that the average course in freshman English needs higher objectives. On the other hand, Sullivan (58) thinks that teachers of composition are doing a better job than is generally believed. Haber (43) calls for help with freshmen composition, which is one of the major concerns of American universities.

Class size has always been one of the most troubling problems. Clough (33) reports a survey made in 1946 to discover the teacher load. Coon (34) urges that

sections should be limited to twenty or twenty-five students.

On the craft of writing, Cox (35) speaks from experience. Day (36) discusses seven steps in the writing process. Brittain (31) makes suggestions for writing types of literature, movie and radio scripts, and newspaper columns. In the opinion of Stegner (57), much would be gained if more writers taught in the universities.

On the subject of reading, Johnson (44) proposes a course which would begin with currently popular books and proceed to great literature. Falk (38) describes a course aimed for international understanding; Van Etten (60), one which traces human behavior through the ages. Berrigan (30) definitely relates college composition and the humanities.

On the teaching of composition, Perrin (50) examines the aims and methods used to see how they may be improved. According to Reynolds (52), there are only two methods. Sams (53) outlines a program for composition. In discussing teachers, McKean (49) finds confusion in aims and in ability to rate themes. Angus (29) thinks that a better job could be done with the research paper. Sixbey (55) gives his plan for teaching composition in a workshop. In discussing his life as a teacher, Erskine (37) gives his theories on teaching composition and literature.

Four papers deal with tests. Virtue (61) tells how the proficiency examination works at the University of Kansas. Cline (32) describes examinations for advanced standing at the University of Texas. Pope (51) discusses failure. And Jones (46) describes the use of a filmstrip in a course in writing at the University of Texas.

Johnson and Matthews (45) report an investigation into the weaknesses in fun-

damentals most common to entering freshmen. Kelley (47), Guiler (41), and Thorndike (59) treat punctuation. Goodner (40) analyzes spelling errors; Guiler (42), disabilities in capitalization. McCue (48) calls upon colleges to reject illiterate freshmen.

Schaedler (54) criticizes adversely Flesch's *The Art of Plain Talk*, and Flesch (39) replies.

29. ANGUS, DOUGLAS. "Avoiding the Pseudo-research Paper," *College English*, IX (January, 1948), 191-94.

Says that teachers too often stress the formalities and neglect the essential spirit of the assignment for the research paper; thinks that too little attention is paid to the selecting of the subject; gives example of a purposeless assignment and of a successful assignment.

30. BERRIGAN, AGNES. "College Composition and the Humanities," *News Letter of the College English Association*, IX (January, 1947), 6-7.

Cites Odell Shepard's proposal calling for a unified two years of reading, writing, and thinking that would furnish ideas to the student and teach him to write at the same time; describes a course of this nature which has been in progress for nine years with increasing success at Oklahoma A&M College.

31. BRITTAIN, VERA. *On Becoming a Writer*. New York: Macmillan Co., 1945.

Contains chapters on the writing of biography, drama, and fiction and on writing for the films, radio, and newspapers.

32. CLINE, C. L. "The New Plan of Freshman English Advanced-Standing Examinations at the University of Texas," *College English*, IX (January, 1948), 203-6.

Describes the tests given to students in English IA and IB for advanced standing; feels that the interests of the superior freshman are being served.

33. CLOUGH, WILSON O. "Teacher Load in Composition," *News Letter of the College English Association*, IX (April, 1947), 6-7.

Presents the findings of a questionnaire sent in 1946 to some twenty state universities of the Middle West and West, a dozen privately en-

dowed colleges, and a half-dozen state colleges of agriculture regarding class size in freshman English and advanced composition; finds in teaching load that twelve hours is standard; in students per teacher ideally 60-100, actually 80-120; in class size in freshman English ideally 16-22, actually 30-40; in class size in advanced composition ideally 12-18, actually 15-30.

34. COON, ARTHUR M. "An Economic X Marks the Spot," *College English*, IX (October, 1947), 25-31.

Recommends (a) that sections of freshman English be limited to twenty or twenty-five students, (b) that no teacher be expected to teach more than two or three sections, and (c) that freshman English be counted the equivalent of about one-third more hours than credit hours given students.

35. COX, SIDNEY. *Indirections of Those Who Want To Write*. New York: A. A. Knopf, 1947.

Discusses discoveries made from experience with the craft of writing.

36. DAY, A. GROVE. "Writer's Magic," *American Association of University Professors Bulletin*, XXXIII (summer, 1947), 269-78.

Discusses seven steps in the writing process: conception of a need, preparation, incubation, intimation, illumination, verification, expression, and revision; makes suggestions for writing the first draft; advocates this approach for solving creative problems of other sorts.

37. ERSKINE, JOHN. *My Life as a Teacher*. New York: J. B. Lippincott Co., 1948.

Gives the author's theories on the teaching of composition and literature.

38. FALK, SIGNI. "International Understanding: An Experiment in Freshman English," *College English*, VIII (January, 1947), 196-203.

Describes a course given at Colby Junior College "to explore the possibilities of world history, human geography, and the literary expressions of a few peoples"; gives the bibliography and plan of study.

39. FLESCH, RUDOLF. "Plain Talk: Deliberate Misrepresentation," *News Letter of the College English Association*, IX (May, 1947), 8.

Replies to Louis C. Schaedler's attack (*News Letter*, May, 1947) on his book, *The Art of Plain Talk*.

40. GOODNER, MILDRED W. "An Analysis of the Spelling Errors of College Freshmen," *Illinois English Bulletin*, XXXV (May, 1948), 9-17.

Analyzes misspelled words found in the University of Illinois Rhetoric 2; summarizes the findings: 50 per cent of the errors due to confusion and omission of letters, 30 per cent due to the use of the wrong word, 11 per cent due to unnecessary doubling and failure to double, 5 per cent caused by transpositions, 5 per cent by apostrophes, compounds, hyphenates, plurals, 58 per cent phonetic spellings; the letter *e* causes most trouble; finds a definite need for higher ideals of accuracy.

41. GUILER, WALTER SCRIBNER. "Punctuation Disabilities of College Freshmen," *Journal of the American Association of Collegiate Registrars*, XXII (January, 1947), 183-91.

Reports the results of the third in a series of analytical studies of English-usage disabilities of college freshmen; describes the test and concludes that (a) ability in punctuation is a composite ability, (b) college students vary in ability to use punctuation, (c) many college freshmen show marked incompetence in punctuation usage, (d) most of the difficulties involve a few punctuation marks, (e) many students tend to use excess punctuation, (f) students show marked individuality in types of punctuation usage, (g) marked improvement results from a systematic remedial program, (h) secondary schools have responsibility, and (i) colleges should institute a remedial program.

42. GUILER, WALTER SCRIBNER. "Capitalization Disabilities of College Freshmen," *Journal of the American Association of Collegiate Registrars*, XXII (April, 1947), 317-27.

Reports the last of a series of analytical studies of English-usage disabilities of college freshmen; describes the nature of the Analytical Survey Test dealing with capitalization; finds ability to capitalize a composite ability, individuality in types of difficulties, few usages accounted for most difficulties, tendency to over-capitalize, marked improvement from a remedial program.

43. HABER, TOM BURNS. "English-A: Help Wanted!" *Association of American Colleges Bulletin*, XXXIII (October, 1947), 530-40.

Points out that the teaching of freshman composition is one of the major concerns of departments of English in American universities; recommends (a) that policy-makers consider the subject important and (b) that the unhappy alliance with the graduate school end; argues that English A be put on the college level and that teachers of the subject be given professional status.

44. JOHNSON, PYKE. "Use the Best Sellers," *News Letter of the College English Association*, IX (March, 1947), 4.

Advocates a course for freshmen called "An Introduction to Reading" which would deal with currently popular books and proceed thence to great literature.

45. JOHNSON, W. G., and MATHEWS, E. G. "Errors Most Frequently Checked in Early Freshman Compositions," *Illinois English Bulletin*, XXXV (April, 1948), 9-15.

Reports an investigation into the weaknesses in fundamentals most common to entering freshmen at the University of Illinois; finds that most errors relate to the use of the comma, capitalization, incoherence, and especially diction.

46. JONES, JOSEPH. "The Filmstrip—an Examination Procedure in English Composition," *Educational Screen*, XXVI (November, 1947), 487-88.

Describes the use of the filmstrip in a course in technical writing required of engineering students at the University of Texas; says that students took notes as the filmstrip on "Casein Glue" was shown, then organized them into an expository report with outline.

47. KELLEY, CORNELIA PULSIFER. "An Approach to Punctuation," *Illinois English Bulletin*, XXXV (May, 1948), 1-8.

Suggests a method for teaching punctuation which will enable the student to solve the problem of punctuation for himself.

48. McCUE, GEORGE S. "'All the World's a Circus,'" *News Letter of the College English Association*, IX (April, 1947), 5.

Considers the show teachers of English composition put on un-circus-like because the same performance is repeated from fourth grade through freshman English in college; calls upon colleges to reject those who cannot write acceptably.

49. MCKEAN, KEITH. "If the Shoe Fits," *College English*, VIII (February, 1947), 255-61.

Discusses the reactions of fourteen professional teachers of English to a student theme; places teachers in three groups: (a) those who do not flunk students, (b) those who base grades on things having nothing to do with the value of the paper, and (c) the "form-content" men; notes confusion of aim; mentions aims: (a) clear communication of an idea, (b) sentences meaningful and related, (c) paragraphs related to whole and to one another, (d) punctuation, spelling, etc., like standard English.

50. PERRIN, PORTER G. "Maximum Essentials in Composition," *College English*, VIII (April, 1947), 352-60.

Examines the aims and methods of teachers of oral and written composition to see how they may become more effective.

51. POPE, MYRTLE PIHLMAN. "Attention English o!" *News Letter of the College English Association*, IX (April, 1947), 7-8.

Discusses three questions: (a) What is the dividing line between failing and passing? (b) Why do students fail? (c) What can be done to prevent failure?

52. REYNOLDS, PAUL E. "Two Choices," *News Letter of the College English Association*, IX (April, 1947), 8.

Thinks that there are only two methods in the practical teaching of composition: (a) begin with details and work toward general principles and (b) begin with fundamentals and work toward details; values the second method because it treats writing as orderly communication of ideas.

53. SAMS, HENRY W. "A Program for Composition," *CEA Critic*, X (March, 1948), 1, 3-4; X (April, 1948), 1, 5.

Urges (a) that teachers return to teaching as the moral foundation of their existence, (b) that power to promote good teaching in elementary courses lies in the hands of those who wish the

job well done, (c) that elementary courses be designed to inform and strengthen the entire structure of the college, and (d) that composition well taught would give some assistance to teachers of literature.

54. SCHAEGLER, LOUIS C. "Plain Talk: Waste of Time," *News Letter of the College English Association*, IX (May, 1947), 6-8.

Disagrees with Helen Hull (*News Letter*, January, 1947) that Rudolf Flesch's *The Art of Plain Talk* contains valuable suggestions for teachers of college composition; criticizes the book adversely.

55. SIXBEY, GEORGE L. "How Does a Workshop Work with Freshmen?" *News Letter of the College English Association*, IX (January, 1947), 7.

Gives his plan for teaching freshman composition in a workshop; requests information from others who have had experience with similar projects in other institutions.

56. SIXBEY, GEORGE L. "What Goes On in 'English I,'" *CEA Critic*, X (February, 1948), 1, 4.

Describes a hypothetical average freshman English course based on answers to a questionnaire sent to colleges mainly in the Southwest, but with samplings in other regions; recommends (a) raising the low objectives implicit in courses reported and (b) appropriating more money.

57. STEGNER, WALLACE. "New Climates for the Writer," *New York Times Book Review*, March 7, 1948, pp. 1, 20.

Examines three great areas of doubt about the relationship between writers and institutions of higher learning: (a) the feeling that writing neither can nor should be taught; (b) the fear that talent may be crushed by academic requirements, red tape, and pedantry; and (c) the folk belief which transfers sympathy from the misunderstood genius to the overworked teacher; says that writers now are teaching in college and that young writers are attending college; believes that a talented student can get four things from instruction in writing: (a) he can be spared years of fumbling; (b) he can become a better and more honest writer; (c) he can write true, honest, and meaningful stories; and (d) he can get a notion of the high calling of literature; describes the writer who teaches;

calls for a healing of the breach between scholars and writers.

58. SULLIVAN, FRANK. "Just How Bad Are They—and How Bad Are You?" *News Letter of the College English Association*, IX (October, 1947), 1.

Submits a minority report suggesting that teachers of composition are doing a better job than is generally believed; describes an experiment in which thirty unselected second-semester freshmen rewrote short passages written by recognized scholars and published in learned journals; says that a jury of ten interested people considered freshman revisions superior to the original versions.

59. THORNDIKE, E. L. "Punctuation," *Teachers College Record*, XLIX (May, 1948), 531-37.

Reviews briefly the history of punctuation; opposes bigotry and pedantry in teaching punctuation; states aims: (a) to induce the student to punctuate in order to help the reader and (b) to give practice in "tried and true means of doing this."

60. VAN ETEN, WINIFRED M. "Description of a Survey Course in Action," *CEA Critic*, X (February, 1948), 1, 5.

Describes a freshman English course, given at Cornell College, Iowa, which traces the "hows" and "whys" of human behavior through the ages.

61. VIRTUE, JOHN B. "The 'Proficiency Examination' in English Composition at the University of Kansas," *College English*, IX (January, 1948), 199-203.

Reports the operation of a proficiency examination in English composition given in the College of Liberal Arts of the University of Kansas during the last seven years; finds (a) that juniors who have transferred to the University of Kansas show a much higher percentage of failure and (b) that students majoring in the social and biological sciences have a ratio of failure practically double that of other majors; shows the limitations of the test as a means of dealing with the problem of composition.

II. COMMUNICATION SKILLS

Both Demos (66) and Elfenbein (69) define communication. Briggs (64) makes

a four-way comparison of the communications program at the universities of Minnesota, Iowa, and Southern California and the traditional English program. Dow (67, 68) discusses desirable developments in the more than two hundred communication courses in the country and reports a conference on courses in communication held in Chicago. Loy (75) describes a course at Michigan State College; Montgomery (77), at Talladega College; Paul, Sorensen, and Murray (80), at the University of Denver; Wiksell (85), at Stephens College; Wynn (87), at the University of North Carolina. The Staff of the State University of Iowa (65) publishes an *Assignment Syllabus* of the program in the communication skills. Paul Anderson (63) describes a course at Otterbein College and reports GI's reactions to it. Grey (73) thinks that the current programs in humanities, social and natural sciences, and communication skills only a first stage of co-ordination in college programs. Sordel (84) thinks that "techniques essential to purposive communications are means to the ends of the educative process." The objectives of freshman English are specifically stated by Sanders (81).

On the subject of listening Harold Anderson (62) lists most of the publications. Nichols (79) also reports preliminary thinking in this area.

Fowler (70) describes a course in which communication skills are developed through reading and analysis. The relation between artistic and communicative enterprise has engaged the attention of Howell (74). Nahm (78) is also concerned with the functions of art in communication. Sayre (82) considers communication a first principle in philosophy. Grey (72) believes that programs in communication arts will become a "prefatory study of the most basic of

all human values, *symbolic communication*, on which all other human values depend."

Middlebrook (76) treats lightly the article of Davidson and Sorensen on "The Basic Communication Course" (*College English*, November, 1946). And Winetrout (86) suggests that all writing courses be called "communication."

Gerber (71) outlines a representative testing program for the communication skills.

Sherman (83) edits the publications of the Fifth Workshop in Basic Communication at Denver, Colorado.

62. ANDERSON, HAROLD. "Selected References on the Teaching of Listening." Chicago: National Council of Teachers of English, 1948. (Mimeographed.)

Lists most of the articles, books, monographs and theses relating to listening as a phase of the English curriculum.

63. ANDERSON, PAUL BUNYAN. "G.I.'s Evaluate a Freshman English Course," *Journal of Higher Education*, XVIII (November, 1947), 418-22.

Describes a course in reading, writing, speaking, and listening given at Otterbein College in 1945-46; reports GI's reactions.

64. BRIGGS, HAROLD E. "College Programs in Communication as Viewed by an English Teacher," *College English*, IX (March, 1948), 327-32.

Makes a four-way comparison of the communication programs at the University of Minnesota, the University of Iowa, and the University of Southern California, and the typical traditional freshman English program; thinks every college and university should have an experimental communication program.

65. *A College Program in the Communication Skills: An Assignment Syllabus*. By the Staff, College of Liberal Arts, State University of Iowa, Iowa City, Iowa. Dubuque, Iowa: William C. Brown Co., 1947.

Discusses the course, exposition, argument, criticism, special problems, reading-record chart, record for themes, and speech-rating sheets.

66. DEMOS, RAPHAEL. "The Art of Communication or Rhetoric," *Journal of General Education*, I (January, 1947), 136-42.

Identifies communication with rhetoric; thinks that rhetoric is important, for (a) the intellectual communication between people has not kept pace with the improvements in mechanical implements of communication, (b) the centrifugal movements are strong, (c) the communication is subverted with propaganda, (d) new forms of communication bring new problems, (e) communication is important in a democracy, and (f) teachers have a professional stake in the matter; defines communication and discusses its aims and values.

67. DOW, CLYDE W. "A Speech Teacher Views College Communication Courses," *College English*, IX (March, 1948), 332-36.

Discusses some of the desirable developments in the more than two hundred communication courses in the country: (a) unifies the objectives of composition and speech, (b) improves teaching staff, (c) gives opportunity of in-service programs for training teachers, (d) develops a scientific attitude, (e) varies in plans and objectives from college to college, and (f) separates written expression from literary appreciation; considers the following dangers: (a) losing of original objective, (b) sliding from how to think to what to think, and (c) teaching in a vacuum; says that every communication course should have three guides: (a) it should be practical rather than theoretical, (b) it should be modern rather than historical, and (c) it should be based on applied psychology rather than on literature.

68. DOW, CLYDE W. (ed.). "Papers Given at a Conference on College Courses in Communication, Chicago, February 28 to March 1, 1947." East Lansing, Mich.: Department of Written and Spoken English, Michigan State College, 1947. (Mimeographed.)

Contains papers by Lennox Grey, J. Hooper Wise, Wilson B. Paul, Clyde W. Dow, Porter G. Perrin, and others.

69. ELFENBEIN, JULIEN. "Communications Role in an Orderly Society," *Journalism Quarterly*, XXIV (June, 1947), 116-21.

Defines communication; blames colleges and universities for failure in communication.

70. FOWLER, RUSSELL H. "Development of Communications Skills through Reading and Analysis," *Junior College Journal*, XVII (February, 1947), 248-52.

Describes a student-built course at Stephens College (Mo.) called "Language Habits in Modern Realistic Reading."

71. GERBER, JOHN C. "Testing and Evaluation in the Skills of Communication," *College English*, IX (April, 1948), 375-84.

Lists certain conditions which are indispensable for testing proficiency in the communication skills; outlines a representative testing program; suggests uses for such a program.

72. GREY, LENNOX. "Communication Arts and the Humanities," *Baltimore Bulletin of Education*, XXIV (March, 1947), 81-89.

Calls attention to the growth of the American junior colleges and community institutes; discusses three patterns discernible in English: (a) English A and a literature survey, (b) "Communication Skills," and (c) humanities; thinks that the "Communication Skills" and the "Communication Arts" programs will become a "prefatory study of the most basic of all human values, *symbolic communication*, on which all other human values depend"; describes the New York State program and tells what it requires of teachers.

73. GREY, LENNOX. "New Patterns in College English: Communication Arts in the Making," *Teachers College Record*, XLIX (December, 1947), 154-64.

Compares the dynamics of high-school and college English; thinks that the current programs in college humanities, social and natural sciences, and communication skills are only a first stage of co-ordination; believes that the junior-college development may bring marked change.

74. HOWELL, WILBUR SAMUEL. "Literature as an Enterprise in Communication," *Quarterly Journal of Speech*, XXXIII (December, 1947), 417-26.

Examines "the relation of the artistic enterprise to the communicative enterprise, in an effort to find what bearing the former has upon communication and social action"; concludes that rhetoric and poetry, the two chief modes of communication and persuasion, each has its own method and that society needs to use both.

75. LOY, WILLIAM D. "A New Approach," *College English*, IX (January, 1948), 206-12.

Describes a course in communication called "Written and Spoken English" required of all students in the Basic College of Michigan State College.

76. MIDDLEBROOK, SAMUEL. "English I in Cellophane," *College English*, IX (December, 1947), 140-43.

Reviews in a light vein Davidson and Sorensen's article on "The Basic Communication Course" (*College English*, November, 1946) at the University of Denver.

77. MONTGOMERY, MARGARET L. "Communications Work for Freshmen at Talladega College," *College English*, IX (November, 1947), 99-103.

States the aims and procedures of a course for freshmen begun in 1945 called "Work in Communications."

78. NAHM, MILTON C. "The Functions of Art and Fine Art in Communication," *Journal of Aesthetics and Art Criticism*, V (June, 1947), 273-80.

Discusses the functions of art in communication.

79. NICHOLS, RALPH G. "Listening: Questions and Problems," *Quarterly Journal of Speech*, XXXIII (February, 1947), 83-86.

Says that the communication program at the College of Agriculture, Forestry, and Home Economics in the University of Minnesota offers a number of listening-emphasis groups; reports preliminary thinking in this area; states urgent questions; lists programs whose analysis and investigation might provide valuable information.

80. PAUL, WILSON B.; SORESEN, FREDERICK; MURRAY, ELWOOD. "A Functional Core for the Basic Communication Course," *ETC.: A Review of General Semantics*, IV (winter, 1947), 112-25.

Describes the communication course at the University of Denver in which human relations is the core and general semantics the principal method. Mimeographed copies of the syllabus may be had from the School of Speech, University of Denver, Denver, Colorado.

81. SANDERS, CHARLES RICHARD. "College Freshman English," *Illinois English Bulletin*, VII (April, 1947), 3-8.

States the specific objectives of freshman English: to develop (a) ability to write correctly and effectively, (b) good habits of speech, (c) ability to read, and (d) ability to listen; discusses difficulties: (a) student poorly prepared and little aptitude, (b) time too limited, (c) lack of general policy in the college concerning standards, (d) lack of loyalty in the student body and in the faculty to the objectives of the course, and (e) the nature of the task; calls upon faculty members in every department to assume direct responsibility for the student use of appropriate English.

82. SAYRE, WOODROW W. "Communication as a First Principle in Philosophy," *Quarterly Journal of Speech*, XXXIV (April, 1948), 128-36.

Argues that communication is a first principle in philosophy; discusses the effect of accepting communication as a necessary premise (a) upon the problem of communication usually stated, (b) on the general field of semantics, (c) on meanings, and (d) on the recognition of memory as in principle trustworthy.

83. SHERMAN, THELMA R. (ed.). *Publications of the Fifth Workshop in Basic Communication*. Denver, Colo.: University of Denver Press, 1947.

Contains some of the writing projects; a message from Frederick Sorensen, director of the 1947 workshop, and a collection of notes from the lectures of Robert Pooley and Porter Perrin.

84. SONDEL, BESS. "Communication as Crucial in Education," *School and Society*, LXVII (June 12, 1948), 443-45.

Argues that the "techniques essential to purposive communication are means to the ends of the educative process"; considers logical analysis essential for understanding, both logical analysis and semantic analysis for evaluation; says that the ends of the educative process are understanding and evaluation which lead to activity for accomplishing a goal.

85. WIKSELL, WESLEY. "The Communications Program at Stephens College," *College English*, IX (December, 1947), 143-48.

Describes the course in communications as it is taught at Stephens College; states the aims, lists the ability tests and performance activities, and discusses the skills emphasized and the staff and equipment.

86. WINETROUT, KENNETH. "What's in a Name? Communications or English?" *Junior College Journal*, XVIII (September, 1947), 34-36.

Suggests that writing courses be called "communications," not "English"; thinks that the old literary-grammar tradition should give way to effective writing which communicates.

87. WYNN, EARL. "A Communication Center," *Quarterly Journal of Speech*, XXXIII (October, 1947), 366-69.

Describes the plans and purposes of the Communication Center at the University of North Carolina organized in five divisions: Radio, Recording, Motion Pictures, Still Photography, Graphic Art.

IMPROVEMENT OF READING

The inability of many young people to interpret the printed page increasingly hampers the work of both the high school and the college. Three articles deal with the improvement of reading on both levels. Booker (88) says that reading is both a quantitative and a qualitative process which, on the secondary level, involves "every-teacher guidance in the application of reading skills to study" and, on the college level, comprehension, vocabulary development, fact-getting techniques, flexibility, and permanent interest. The *Forty-seventh Yearbook of the National Society for the Study of Education* (97) treats the nature of reading, recommends a sound reading program, and discusses the preparation of the teacher. Osburn (99) describes techniques.

Relative to the college, Brown (89) answers tentatively four basic questions. Gray (93) makes recommendations for improving reading in content fields. In

the opinion of Robinson (101), the style of writing in subject-matter fields greatly affects reading comprehension. Fernald (91) corrects certain misunderstandings of the techniques used in the Clinic at the University of California. The conference held at Claremont College (90) broadens the definition of reading to include "discriminative response to any and all types of stimulus."

The personal and social development of the college student through reading was discussed at the Conference on Reading held at the University of Chicago (94). McGann (98) gives the results and conclusions of a program in remedial reading for freshmen.

Gates (92) and Gray (95, 96) report the progress of research. And Strang (102) believes that the psychology of reading can make a significant contribution to international understanding.

The important function of recreational reading is the topic of a paper by Reichman (100).

88. BOOKER, IVAN A. "Improvements of Reading in High School and College," *Educational Record*, XXIX (January, 1948), 162-71.

Argues (a) that reading is a quantitative and qualitative process; (b) that students do not read well enough to meet the demands of school or of adult life; (c) that a program of reading involves specific remedial, corrective, and developmental instruction, and every-teacher guidance in the application of reading skills to study; and (d) that advanced instruction should emphasize comprehension, vocabulary development, fact-getting techniques, flexibility in reading, and permanent interest and good taste in reading.

89. BROWN, JAMES I. "What about a College Reading Course?" *School and Society*, LXVII (May 22, 1948), 387-90.

Answers tentatively four basic questions relating to the teaching of reading at the college level: (a) Do freshmen need special training in reading? (b) Can sufficient help be given in one

quarter? (c) What improvement might be expected? (d) What activities have proved most useful?

90. *Claremont College Reading Conference: Twelfth Yearbook*. Claremont, Calif.: College Curriculum Laboratory, Claremont College, 1947.

Defines reading as "discriminative response to any and all types of stimulus"; contains articles on reading the earth texts of southern California and on reading things; offers, in addition to unorthodox materials, discussions of typical school problems, readiness, achievement handicaps, and audio-visual materials.

91. FERNALD, GRACE M. "Certain Points concerning Remedial Reading as It Is Taught at the University of California," *Education*, LXVII (March, 1947), 442-58.

Corrects certain misunderstandings with reference to the techniques developed at the clinic at the University of California, Los Angeles.

92. GATES, ARTHUR I. "Frontiers in Educational Research in Reading," *Journal of Educational Research*, XL (January, 1947), 381-88.

Discusses "significant facts about reading revealed by research"; points out nine areas for further research.

93. GRAY, WILLIAM S. (ed.). *Improving Reading in Content Fields*. "Supplementary Educational Monographs," No. 62. Chicago: University of Chicago Press, 1947.

Deals with (a) purpose and extent of reading, (b) reading attitudes and skills needed, (c) vocabulary development, (d) understanding and interpreting content material, (e) wide reading in content fields, and (f) diagnosis and remediation.

94. GRAY, WILLIAM S. (ed.). *Promoting Personal and Social Development through Reading: Proceedings of the Annual Conference on Reading Held at the University of Chicago, 1947*. "Supplementary Educational Monographs," No. 64. Chicago: University of Chicago Press, 1947.

States the themes and issues of the conference; contains papers read on various phases of "Promoting Personal Development" and of "Promoting Social Development"; gives a bibliography of reading materials for youth.

95. GRAY, WILLIAM S. "Summary of Reading Investigations July 1, 1945 to June 30, 1946," *Journal of Educational Research*, XL (February, 1947), 401-35.

Gives an annotated bibliography of seventy-two studies of reading; summarizes major conclusions.

96. GRAY, WILLIAM S. "Summary of Reading Investigations July 1, 1946 to June 30, 1947," *Journal of Educational Research*, XLI (February, 1948), 401-35.

Gives an annotated bibliography of eighty studies of reading; summarizes major conclusions.

97. HENRY, NELSON B. (ed.). *Reading in the High School and College: Forty-seventh Yearbook of the National Society for the Study of Education*, Part II. Chicago: University of Chicago Press, 1948.

Treats the nature of reading, the factors influencing progress, a sound reading program, materials and methods, and the preparation of the teacher of reading.

98. MCGANN, MARY. "Improving the Scholarship of College Freshmen with Remedial Reading Instructions," *Journal of Educational Psychology*, XXXIX (March, 1948), 183-86.

Gives the results and conclusions of a remedial program in reading: (a) it can help to eliminate failure and (b) it can aid in the development of better scholarship in the future.

99. OSBURN, WORTH J. "Reading Techniques in High School and College," *School Review*, LV (September, 1947), 408-19.

Describes techniques used in the reading clinic at the University of Washington.

100. REICHMAN, FELIX. "Recreational Reading in a Large University," *School and Society* LXVIII (October 2, 1948), 225-28.

Argues that recreational reading collections have an important educational function; discusses the administrative problems in the library; suggests three major criteria for book selection: (a) the books should be the free choice of the student body, (b) the books should bear on the problems and issues of our time, and (c) the books should be an integral part of a great library system.

101. ROBINSON, FRANCIS P. "The Effect of Language Style in Reading Performance," *Journal of Educational Psychology*, XXXVIII (March, 1947), 149-56.

Thinks reading comprehension is greatly affected by the complexity of language structure; deals with factors determining skill in reading complex material.

102. STRANG, RUTH. "The Contribution of the Psychology of Reading to International Co-operation," *School and Society*, LXVII (January 31, 1948), 65-68.

States that the problem of gaining understanding through reading involves (a) books and other printed matter, (b) ability to read these materials, and (c) resistance to false propaganda, error of fact, and interpretation; discusses reading as an avenue of communication.

LANGUAGE

Instruction in English has much to gain from the development in recent years of scholarly research in language. Fries (107) points out the advance in modern linguistic science and calls for a "pooling of all our different types of knowledge and experience." Problems of historical and comparative grammar engage the attention of Sturtevant (120). A new journal of applied linguistic science appears at the University of Michigan (119). Clough (104, 105) offers a new system of grammatical analysis and urges that grammar be kept in the curriculum.

When a committee of the College English Association recommended a half-year course in the English language, Dawson (106) inquired about the content and purpose. In reply, Mead (115) says that etymology should be included. Ranous (118) lists areas of English that can be used in a language program; Kitchin (113) deals with language as experience, dialect, and the relation of spoken to written English. McMillan (114) formulates an integrated philosophy, and Guerard (108) discusses ten

levels of language. Johnson (112) treats the problem involved in asking a question. Mencken (116) publishes new material in *Supplement II* of *The American Language*. And Barnhart (103) edits *The American College Dictionary*.

Traxler (121) reviews research in spelling at the college level.

On the subject of Basic English, Haber (109, 110) answers objections and calls attention to the need of an international language.

Hayakawa (111) reviews the history of semantics. And North (117) thinks that, for a better understanding of the relation between behavior and thought, a union of psychology and semantics is necessary.

103. BARNHART, CLARENCE L. (ed.). *The American College Dictionary*. New York: Harper & Bros., 1948.

Contains "a record of the English language prepared by more than 350 scholars, specialists, and editors to meet the essential needs of the reader, speaker, and writer who wants to know the meaning of a word, how to pronounce it, how to spell it, its history, some important fact of usage."

104. CLOUGH, WILSON O. *Grammar of English Communication*. Philadelphia: J. P. Lippincott Co., 1947.

Gives a new system of grammatical analysis; treats "Grammar and Everyday Speech" and "Grammar and the Art of Language."

105. CLOUGH, WILSON O. "Shall We Discard Grammar?" *Educational Forum*, II (May, 1947), 437-42.

Considers some of the attacks upon grammar; thinks that grammar has a place in education (a) because it is the science of the elements of language, (b) because it has a special utilitarian flavor, and (c) because of the meager requirements in foreign-language study; wishes to retain grammar not as an end but as a tool.

106. DAWSON, CHARLES H. "Semester in the English Language," *News Letter of the College English Association*, IX (November, 1947), 5.

Asks what the content and purpose of the half-year course in English language suggested by the committee of the CEA should be; proposes in place of "words and their ways" the "ways of men with words."

107. FRIES, CHARLES C. "Implications of Modern Linguistic Science," *College English*, VIII (March, 1947), 314-20.

Emphasizes the advance in modern linguistic science; deals with (a) language history, (b) structural linguistics, and (c) formal signals of structural meaning; calls for a "pooling of all our different types of knowledge and experience."

108. GUERARD, ALBERT. "Ten Levels of Language," *American Scholar*, XVI (spring, 1947), 148-58.

Discusses language (a) as sheer reflex, (b) as subconscious speech, (c) as barely conscious, (d) as standard speech, (e) as style, (f) as a medium totally different from the vernacular, (g) as order and planning, (h) as social, (i) as free creation, and (j) as silence.

109. HABER, TOM BURNS. "Basic English and World Peace," *World Affairs*, CX (fall, 1947), 199-204.

Emphasizes the need of an international language; describes briefly Basic English and notes the importance of Churchill's speech at Harvard in 1943; calls attention to the increasing knowledge of Basic English in the United States.

110. HABER, TOM BURNS. "New Light on Basic English," *Public Opinion Quarterly*, II (spring, 1947), 97-102.

Answers objections to Basic English made by those who (a) are suspicious of its aims and methods and (b) dislike certain grammatical terms which conflict with or differ from the rules of standard English.

111. HAYAKAWA, S. I. "Semantics, General Semantics," *Etc.: A Review of General Semantics*, IV (spring, 1947), 161-71.

Deals with the history of semantics and its motivation as a movement. (Appears in the *Encyclopaedia Britannica*.)

112. JOHNSON, WENDELL. "How To Ask a Question," *Journal of General Education*, I (April, 1947), 206-10.

Summarizes the operational or extensional principle in the use of language for purposes of inquiry.

113. KITCHIN, AILEEN TRAVER. "On the Teaching of the English Language," *Teachers College Record*, XLIX (December, 1947), 165-78.

Deals with (a) language as a part of experience, (b) the problem of dialect, and (c) the relation of the oral to the written language.

114. McMILLAN, JAMES B. "A Philosophy of Language," *College English*, IX (April, 1948), 385-90.

Formulates an integrated philosophy of language; states three basic premises: (a) the job of the teacher or student of grammar, composition, or rhetoric is to make statements about language; (b) that we expect such statements to be true; and (c) that there are two kinds of truth: (1) objective and (2) subjective; concludes: (a) that the teacher of English should renounce authoritarianism and encourage students to demand reasons which they can verify; (b) that, if he uses the scientific method, he must divorce the study and teaching of "correct" usage from the study and teaching of grammar; and (c) that he cannot afford to ignore scholarly research in language.

115. MEAD, DOUGLASS S. "Etymology Defended," *CEA Critic*, X (January, 1948), 1, 4.

Replies to Dawson's article (*News Letter*, November, 1947); insists that etymology be included in the English program.

116. MENCKEN, H. L. *The American Language: Supplement II*. 4th ed. New York: A. A. Knopf, 1948.

Gives new materials relating to subjects discussed in chapters vii through xii of *The American Language* (1936).

117. NORTH, RICHARD. "Semantics, the Science of Mutual Understanding," *Hibbert Journal*, XLV (April, 1947), 227-33.

Discusses two difficulties inherent in language as communication: (a) carelessness of the speaker and (b) lassitude of the listener; thinks that semantics and psychology should unite for a better understanding of the relation between behavior and thought.

118. RANOUS, CHARLES A. "The Language Areas," *College English*, IX (December, 1947), 149-54.

Reviews "some of the things we have 'always known' about our linguistic environ-

ment"; lists areas of English that treat the language realistically and that can be used in a language program.

119. REED, DAVID W. (ed.). *Language Learning*. Ann Arbor, Mich.: Research Club in Language Learning.

Appears quarterly with articles dealing with descriptive linguistics, with inductive findings of linguistic science, and with the teaching of English to foreign students.

120. STURTEVANT, EDGAR HOWARD. *An Introduction to Linguistic Science*. New Haven: Yale University Press, 1947.

Discusses the descriptive foundations of historical linguistics; treats problems of historical and comparative grammar.

121. TRAXLER, ARTHUR E. "Spelling in College," *Journal of Higher Education*, XIX (May, 1948), 256-59.

Reviews a number of useful research articles dealing with spelling at the college level.

LITERATURE

Teachers of literature are guilty of "dilettantism and pedantry," claims Bentley (123), and, as a result, "our literary heritage lies, for the most part, uninherited." The value of the study of literature, Morrison (142) says, lies in the fact that it is inescapably moral and that it shows the value of individual human life. Other important values of the study are stated by the Commission on Liberal Education of the Association of American Colleges (129).

The types approach to the study of literature, judging by the number of discussions devoted to it, continues popular. MacMahon (140) objects to the stereotyped academic treatment of modern drama. Snowden (145) calls for courses in Greek drama in translation; Mierow (141), for a wider study of biography. A different approach to each novel is, in the opinion of Allen (122), most effective. Five articles deal with poetry. Thomas (148) states aims for the

teaching of poetry and gives examples of the treatment of several poems. Literature should be taught, says Van Doren (149), "as if to poets." Gilbert (134) thinks that we need better teaching of traditionally great poetry. Bongiorno (125) distinguishes between poetry and other subjects and describes its effects upon students. Chronological and cultural primitivism in some eighteenth-century poets provides the theme for a dissertation by Fitzgerald (131). Buchan (127) suggests a method of testing the appreciation of poetry.

The importance of skilful reading is discussed in two articles. Brooks (126) considers creative writing central in a department of literature because it can teach students how to read. The critical reader is described by Stallman (146). Jacobs (136) lists books which most students like.

Hudson and Weatherly (135) describe the survey courses at the University of Missouri. The core course in literature at the State University of Iowa, outlined by McGalliard (139), does not belong to the English department.

Suggestions relative to the teaching of world literature, comparative literature, and American literature follow. Both Buck (128) and Fuson (132) believe that the study of world literature can help make one world. Watts (15) tells how the study of the Bible may be made more important in the college curriculum. Oliver (143), objecting to the separate teaching of various European literature, calls for a comparative approach.

Wellek (151) redefines comparative literature, argues that it belongs to general education, and recommends one general course extending over two years. The functions of a seminar in comparative literature at Oberlin College are stated by Jelliffe (137).

The importance of the study of American literature in the American college is becoming more widely acknowledged. A Committee of the National Council of Teachers of English (130) reports a study made to discover the importance of the subject and the methods of teaching it. Pearson (144) gives the finding of a study of catalogues of one hundred and fifty colleges concerning the scope of courses in American literature, and Zabel (153) publishes the results of an investigation into the teaching of the subject in fifty-one colleges. Williams (152) tells how we can teach our democratic heritage through literature. Gay (133) reports from notes a panel discussion on the teaching of *Walden*. Stewart (147) gives four reasons for a regional approach to American literature. And Lash (138) discusses the place of the Negro author in our national literature.

Berkelman (124) makes recommendations for improving examinations.

122. ALLEN, MORSE S. "The Study of Fiction," *English Leaflet*, XLVI (May, 1947), 65-70.

Mentions some methods used: (a) structural analysis, (b) stylistic analysis, (c) character analysis, (d) historical approach, (e) biographical approach, (f) social consciousness methods, (g) interpretative reading method, (h) class-level method, (i) intense appreciation method, and (j) what-happened-in-this-chapter method; thinks that we should approach each novel differently to help the student understand what the author is saying.

123. BENTLEY, ERIC. "Education and the Literary Heritage," *Journal of Higher Education*, XIX (February, 1948), 67-74.

Charges teachers of literature with diletantism and pedantry; defines criticism as "analysis of form" and literary education as "a training in the kind of discrimination that we need in all our living"; says that the "New Criticism" of Ransom in America and Leavis in England has offered both a diagnosis and a cure for the fact that our "literary heritage lies, for the most part, uninherited."

124. BERKELMAN, ROBERT. "Improving Examinations," *College English*, IX (November, 1947), 88-91.

Describes an examination which aims in Part I to test accuracy of knowledge and in Part II to concentrate on judgment and expression.

125. BONGIORNO, ANDREW. "Poetry as an Educational Instrument," *American Association of University Professors Bulletin*, XXXIII (autumn, 1947), 500-509.

Distinguishes between poetry, history, and the sciences; says that the poet must know something of the disciplines of psychology, ethics, politics, anthropology, philosophy, theology, language, and poetics and have the ability to create fiction; describes the effects of poetry upon the student: (a) temporary; (b) permanent: (1) knowledge and wisdom, (2) moral habits; and (3) intellectual habits.

126. BROOKS, CLEANTH. "The Place of Creative Writing in the Study of Literature," *Association of American Colleges Bulletin*, XXXIV (May, 1948), 225-33.

Deals with the professor of literature as scientist and historian; wants him to become critic and craftsman as well; points out that creative writing and creative reading cannot be separated; considers creative writing the most central thing in a department of literature because it may teach many to read.

127. BUCHAN, A. M. "Testing Poetic Appreciation," *College English*, IX (May, 1948), 419-23.

Proposes a method of testing the appreciation of poetry based upon three assumptions: (a) a native liking for poetry, (b) an emotional appeal, and (c) a desire to understand the deeper meanings of the words and images; gives examples of questions that have proved successful; outlines the merits of the system of grading.

128. BUCK, PHILO M., JR. "The Place of World Literature in the College Program," *College English*, VIII (April, 1947), 376-80.

Says that a study of world literature can help make one world, "for it tells the story of how man emerged from the wilderness of barbarism"; recommends for sophomores a year's work of not more than thirty of the great authors of the humanities.

129. COMMISSION ON LIBERAL EDUCATION OF THE ASSOCIATION OF AMERICAN COLLEGES.

"The Place of Letters in Liberal Education," *Association of American Colleges Bulletin*, XXXIII (December, 1947), 692-99.

Says that the study of literature is central to liberal education because (a) reading is a universal source of pleasure but that for full enjoyment of the best literature study is necessary, (b) literature arrests the rapid flow of experience and holds it up for contemplation and understanding, (c) literature makes real the continuity of past with present, and (d) literature reveals the moral problems and meanings of experience; believes that students should pursue at least one foreign language until they have read significant literature in that language, for "literature" does not mean merely literature in English; thinks that certain obstacles hinder our teaching: (a) too few teachers competent to teach literature, (b) those in charge fail to recognize that the study of literature is a discipline, and (c) social conditions obscure or deny the importance of knowing and understanding literature; considers the faults in the teaching of literature and in the training of teachers the same; declares that literature is of first importance in twentieth-century American education.

130. COMMITTEE ON THE COLLEGE STUDY OF AMERICAN LITERATURE AND CULTURE. *American Literature in the College Curriculum*. Chicago: National Council of Teachers of English, 1948.

Presents the findings of a study made by a committee to determine the importance attached to the study of American literature in colleges and universities and to discover how the subject is taught; divides the study into three parts: (a) a historical survey of the development of the subject of American literature in the curriculum up to 1939, (b) a study of the courses offered today in more than seven hundred colleges, and (c) a tabulation of programs in American civilization now being offered in eighty colleges.

131. FITZGERALD, MARGARET M. *First Follow Nature*. New York: King's Crown Press, 1947.

Surveys the strains of chronological and cultural primitivism in some eighteenth-century poets; deals with the poets' use of nature as a guide to their literary, aesthetic, and ethical judgment; brings together those conclusions in-

dedicated throughout the book about the primitivism of major eighteenth-century poets.

132. FUSON, BEN W. " 'World Lit'—One Way to 'One World,' " *News Letter of the College English Association*, IX (February, 1947), 2-3.

Urges that the second year of English be converted into a strong world masterpieces survey staffed by the best instructors.

133. GAY, R. M. "Walden and How To Teach It," *News Letter of the College English Association*, IX (December, 1947), 1, 3-4.

Reports from notes a panel discussion held at Northeastern University in Boston, October 18, 1947: Morse S. Allen on three approaches to *Walden*: (a) stylistic, (b) genetic, and (c) annoyance; Osborne Earle says that *Walden* is not a reactionary book and that the student should understand Thoreau's love of nature, his fundamental modernism, his ideal of organic simplicity; David P. Edgell chooses as his theme the relation of the individual to society, as Thoreau sees it.

134. GILBERT, ALLAN H. "Putting Poetry First," *South Atlantic Bulletin*, XIII (January, 1948), 3-5.

Calls upon teachers "to move toward an unconventional and better interpretation of some of our traditionally great poetry"; cites as an example a treatment of Milton's *Samson Agonistes*.

135. HUDSON, CHARLES M., JR., and WEATHERLY, EDWARD H. "The Survey Course at the University of Missouri," *College English*, VIII (March, 1945), 321-27.

Believe that the survey is best taught by a skilful blending of active student participation and *explication de texte*; describes a lesson on Browning's "Fra Lippo Lippi" and "Andrea del Sarto."

136. JACOBS, WILLIS D. "Don't Miss It . . .," *News Letter of the College English Association*, IX (March, 1947), 5.

Lists books which most students find interesting, even exciting.

137. JELLIFFE, R. A. "An Experiment in Comparative Literature," *College English*, IX (November, 1947), 85-87.

States the aim, scope, and method of a "Seminar in Comparative Literature (Modern Tragedy)" at Oberlin College.

138. LASH, JOHN S. "What Is 'Negro Literature'?" *College English*, IX (October, 1947), 37-42.

Reviews the development of the concept "Negro Literature" as separate from "literature by Negroes"; discusses the place of the Negro author in American literature and in school presentations of the national literature.

139. MCGALLIARD, JOHN C. "The Literature 'Core' at the State University of Iowa," *Journal of General Education*, II (April, 1948), 204-14.

Says that the core courses in literature at the State University of Iowa do not belong to the English department; describes the organization, content, and methods of the courses.

140. MACMAHON, DONALD HUTCHINS. "Contemporary Drama," *News Letter of the College English Association*, IX (April, 1947), 4-5.

Thinks that contemporary drama, more than that of any other period, suffers from the stereotyped academic approach of the English department.

141. MIEROW, CHARLES CHRISTOPHER. "Biography—an Integrating Subject," *Journal of Higher Education*, XVIII (April, 1947), 200-201, 226.

Recommends the study of the lives and achievements of men who have profoundly influenced the course of history for synthesizing learning.

142. MORRISON, THEODORE. "It's Earlier than You Think," *College English*, VIII (March, 1947), 307-13.

Explores the implications of the phrase "literature for these times"; says that literature must be considered in its own character and in its entirety in education; makes two generalizations: (a) literature is moral and (b) literature values the individual human life; finds in literature two voices: (a) prophetic—the time is now to make one world of security for all—and (b) good and evil are perpetual.

143. OLIVER, KENNETH. "A New Approach to Literature for New World Problems,"

School and Society, XLVII (February 28, 1948), 157-60.

Finds from an examination of catalogues of American universities the literatures of various European nations taught separately; objects to this national approach because (a) it limits enrolment to those who know languages and (b) it stresses the differences rather than the traditions which men hold in common; argues for a comparative approach to world literature; suggests courses similar to those offered by the department of comparative literature at the University of Wisconsin.

144. PEARSON, GAYNOR. "Nationalism in the College Curriculum," *School and Society*, XLV (January 11, 1947), 19-22.

Points out that changes in the curriculum of American colleges and universities express the growth of national consciousness in this atomic age; reports the findings of a study of 1945-46 catalogues of one hundred and fifty institutions of higher learning to discover (a) the present-day scope of courses in American literature and (b) the development of majors in American civilization.

145. SNOWDEN, FRANK M., JR. "Greek Tragedy in France and America," *Classical Journal*, XLII (January, 1947).

Calls upon classicists to introduce and to develop courses in Greek drama in translation.

146. STALLMAN, ROBERT WOOSTER. "The Critical Reader," *College English*, IX (April, 1948), 362-69.

Describes the skilful reader; illustrates by a critical analysis of Donahue's "Head by Scopas."

147. STEWART, GEORGE R. "The Regional Approach to Literature," *College English*, IX (April, 1948), 370-75.

Begins with Horace's manifesto for regionalism; gives four reasons for teaching courses in American regional literature: (a) it makes a quicker, easier, more immediate appeal; (b) it offers emotional advantages; (c) it cultivates an intelligent provincialism; and (d) it makes for better citizenship and happier living.

148. THOMAS, MACKLIN. "Analysis of the Experience in Lyric Poetry," *College English*, IX (March, 1948), 317-21.

States two main and related aims in the teaching of poetry: (a) to make clear the experience presented and (b) to gain the students' assent to the experience as a natural, familiar, and real interest of theirs; gives examples of the treatment of several poems.

149. VAN DOREN, MARK. "The Riches and the Terrors," *Sewanee Review*, LV (autumn, 1947), 569-71.

Examines the statement "what a poet should know"; points out that literature is a thing to teach, not a thing to teach *about*, and that it is not well taught unless it is taught as if to poets.

150. WATTS, HAROLD H. "The Bible for the College Reader," *College English*, IX (March, 1948), 303-11.

Lists and discusses five things that must be done if the study of the Bible is to be effective in college: the student must (a) become habituated to Hebrew rhetoric, (b) have some acquaintance with the laws of folklore, (c) have some view of the relation between Hebrew and world history, (d) see how slow are the accretion and transmission of key concepts, and (e) realize that a "natural miracle" is involved in the emergence of these key concepts in a distant civilization.

151. WELLEK, RENÉ. "Comparative Literature in General Education," *Journal of General Education*, II (April, 1948), 215-18.

Redefines comparative literature as "the study of literature in its totality, independently of linguistic distinctions"; thinks that the intelligent reading of masterworks of several literatures, the rudimentary understanding of criticism, poetics, and literary theory, and some understanding of the process of literature and the main tradition of European literature can be given in one general course extending over two years; argues that comparative literature belongs to general education.

152. WILLIAMS, MENTOR L. "On Teaching Our Democratic Heritage," *College English*, VIII (January, 1947), 186-92.

Says that we can teach our democratic heritage through literature (a) if we translate it into the idiom of the modern student, (b) if we believe that literature should present the worth and dignity of the individual personality, and (c) if we conceive of our function as teachers correctly.

153. ZABEL, AMANDA. "The Teaching of American Literature," *Journal of Higher Education*, XIX (December, 1948), 471-76.

Reports an investigation of the teaching of American literature in fifty-one colleges and universities throughout the United States; concludes that the student who wishes to study American letters must select his school with great care.

HUMANITIES

The role of the humanities in education is today one of the most widely discussed issues. The final outcome of the struggle between the humanities and scientific materialism is as yet undetermined. But in the opinion of many spokesmen, the humanities have won some ground. Phillips (174) calls attention to the current enthusiasm for the humanities, which, he says, must counteract "the objectifying tendencies of modern life and the sciences of man." Canby (157), seeing the humanities as an antidote to scientific materialism, urges that the back-to-the-humanities movement become something more than another attempt at magic. Smith (178) thinks that the translation and distribution of classical and modern literature by the United Nations may help in "our comprehension and respect for our fellow-men, everywhere."

A survey has been made of the state of the humanities in Canada by Kirksconnel and Woodhouse (169) and in the United States by MacKinney (171).

The relationship of the humanities to other broad divisions has been particularly studied. The *American Scholar* (166, 167) publishes papers dealing with various relationships as well as the comments made on them by nine distinguished authors. The integration of the humanities and the social sciences is the subject of a symposium held in Texas (168) and of a paper by Burchard (156). Holborn (163)

points out that the study of history is "a humanistic endeavor." Northrop (172) relates the sciences and the humanities. And Basilius (155) asks teachers of foreign languages to co-operate in humanities programs.

The function of the humanities in general education has been discussed. Richards (176) questions its future. The Executive Committee of the Cooperative Study in General Education (160) deals with three projects. And Dunkel (158) reports the findings of the Cooperative Study.

Thomas (179) describes the humanities program at the University of Chicago; Basilius (154), at Wayne University.

Weil (181) discusses the teaching of the humanities in the junior college. Graeffe (162) makes suggestions for a general course. According to Foster (161), the "great texts" should be taught within a framework of the six traditions which he defines. Erskine (159) expresses his view of the teaching of the humanities in the new college.

The proceedings of conferences have been published. Both Shannon (177) and Turner (180) report the Tulane Conference; McCue (170), the Rocky Mountain meeting. A comprehensive account of the work of the conference held at Estes Park has been given (164).

New publications may be noted: the *Renaissance News* (175), the *Humanities Review* (165), and the *Pacific Spectator* (173).

154. BASILIUS, HAROLD A. "The Wayne University Program in the Humanities," *School and Society*, XLV (April 12, 1947), 264-66.

States the purpose of the basic course in humanities developed at Wayne; discusses the three types of humanities major: the creative arts major, the comparative literature major and the arts and society major.

155. BASILIUS, HAROLD A. "Language Study and the Humanities," *School and Society*, XLVII (February 21, 1948), 129-32.

Calls upon teachers of foreign languages to set up and give "co-operatively taught courses in the broad area of the humanities."

156. BURCHARD, JOHN ELY. "The Humanities and Social Sciences in a Technological Education," *Journal of General Education*, II (April, 1948), 171-78.

Contends that society has a right to demand a wider form of leadership from the scientist; calls upon the humanist and the social scientist to continue experiments in subject matter and method in the technological institution; describes the formal undergraduate curriculum at MIT; warns that there is no great increase in emphasis on the humanities and social sciences in the technological curriculum.

157. CANBY, HENRY SEIDEL. "Pipe Lines to Hope," *Saturday Review of Literature*, XXXI (April 24, 1948), 20.

Says that it is essential that "the pipe lines to our stores of culture and religion shall be reopened"; thinks that the first positive step has been taken in the re-emphasis upon the great books but that too much "of the back-to-the-humanities movement has been carping, pontificating, or despair."

158. DUNKEL, HAROLD BAKER. *General Education in the Humanities*. Washington, D.C.: American Council on Education, 1947.

Reports the work and findings of the Co-operative Study in the Humanities; gives in chapter iv student's beliefs about fiction.

159. ERSKINE, JOHN. "The Humanities in the New College Program," *Journal of Higher Education*, XVIII (May, 1947), 227-34.

Says that a course in the humanities should train the student to take the point of view of other men, easily, intelligently, and sympathetically; thinks that the great books should be read rapidly, without biographies or critical works and in chronological order; believes in the discussion of the books read; says that teachers must teach humaneness.

160. EXECUTIVE COMMITTEE OF THE COÖPERATIVE STUDY IN GENERAL EDUCATION. *Cooperation in General Education*. Washing-

ton, D.C.: American Council on Education, 1947.

Deals in chapter v with "Major Projects in the Humanities"; describes three projects: (a) to discover general goals in life, (b) to make an inventory and check list in fiction, and (c) to find out what students think about art.

161. FOSTER, EDWARD. "Six Traditions," *CEA Critic*, X (April, 1948), 1, 6.

Defines briefly six conflicting traditions: (a) Christian orthodoxy, (b) humanism, (c) romanticism, (d) humanitarianism, (e) naturalism, and (f) techmammonism; advocates selecting and presenting "great texts" within a framework of these six traditions.

162. GRAEFFE, ARNOLD DIDIER. "Suggestions for a General Course in the Humanities," *Journal of General Education*, I (July, 1947), 309-17.

Thinks that a general course in the humanities should provide a synthesis for the student; urges direct contact with the material; discusses the selection of great works and the sequence in their treatment; describes techniques of co-operative teaching and makes suggestions for the selection of teachers; gives two lists of classics: (a) on freshman-sophomore level and (b) on junior-senior level.

163. HOLBORN, HAJO. "History and the Humanities," *Journal of the History of Ideas*, IX (January, 1948), 65-69.

Argues that "historical study is a humanistic endeavor" and that the "study of history opens the road to participation in the fullness of human civilization."

164. *Humanistic Values for a Free Society: Proceedings of the Third Regional Conference on the Humanities Held at Estes Park, Colorado, June, 1946*. Denver, Colo.: University of Denver Press, 1947.

Attempts to identify "the elusive values usually represented in the term 'Humanities'"; gives panel discussions of arts and letters, the social sciences, humanities in other countries, and college and university programs.

165. *Humanities Review* (San Antonio, Tex.), Vol. I, January, 1947.

Publishes original contributions and reprints of important articles on religion, philosophy, language, literature, history, music, and art.

166. "The Humanities—Today and Tomorrow," *American Scholar*, XVI (autumn, 1947), 461-76.

Presents four papers on the humanities dealing with (a) their relation to the physical sciences, (b) their relation to the social sciences, (c) their relation to Christian education, and (d) "a criticism of the current preoccupations of North American leaders in the humanities."

167. "The Humanities—Today and Tomorrow," *American Scholar*, XVII (winter, 1947-48), 93-100.

Comments by nine distinguished scholars on the four papers dealing with the humanities (*American Scholar*, autumn, 1947).

168. *Integration of the Humanities and the Social Sciences: A Symposium*. Dallas, Texas: University Press, Southern Methodist University, 1948.

Reports a conference of sixty educators from twenty-six universities on the subject of integrating the humanities and the social sciences; contains summaries of addresses.

169. KIRKCONNELL, WATSON, and WOODHOUSE, A. S. P. *The Humanities in Canada*. Ottawa, Canada: Humanities Research Council of Canada, 1947.

Reports a survey of "the state of the humanities in Canada" begun in 1944; defines humanities as the study of languages, literatures, the fine arts, and certain aspects of history and philosophy; deals chiefly with universities and colleges.

170. MCCUE, GEORGE. "Humanities Course in General Education," *CEA Critic*, X (March, 1948), 1-2.

Reports a symposium on the humanities held at the Rocky Mountain meeting of the Modern Language Association.

171. MACKINNEY, LOREN. "Post War Humanities," *South Atlantic Bulletin*, XII (February, 1947), 1, 6-8.

Finds from a survey of the humanities (1945-46) two dominant trends: (a) the dignified confidence with which the humanities are returning to normalcy and (b) the widespread co-operation of the humanities with the social and natural sciences in efforts to improve general liberal education.

172. NORTHROP, F. S. C. *The Logic of the Sciences and the Humanities*. New York: Macmillan Co., 1947.

Analyzes the different scientific methods of the natural and social sciences and the humanities; considers each method in relation to the scientific content of a given science.

173. *Pacific Spectator*. Vol. I (winter, 1947). Stanford University, Calif.: Stanford University Press.

Publishes scholarly articles and research in literature and the fine arts.

174. PHILLIPS, BERNARD. "The Humanities and the Idea of Man," *Journal of General Education*, II (January, 1948), 129-37.

Remarks upon the current enthusiasm for the humanities; points out that the ultimate status of the humanities rests upon philosophy rather than upon curriculum construction; defines the humanities as "the media in and through which man discovers what he is as subject and what he has to become"; says that they have a major task in counteracting "the objectifying tendencies of modern life and of the sciences of man."

175. *Renaissance News: A Quarterly News-Letter Published by Dartmouth College Library for the American Council of Learned Societies*, Vol. I, spring, 1948.

Reports regional conferences, projects, and European news and library news.

176. RICHARDS, I. A. "The Future of the Humanities in General Education," *Journal of General Education*, I (April, 1947), 232-37.

Analyzes the current cultural crisis in which science eclipses the humanities; thinks that the humanities need (a) a realization of their present position, (b) decisions as to priorities, (c) to learn the value of co-operative endeavor from science, (d) a plan for teaching.

177. SHANNON, GEORGE POPE. "Tulane Conference on the Humanities," *South Atlantic Bulletin*, XIII (May, 1947), 14-15.

Reports a regional conference on the humanities held in New Orleans on April 14 and 15, 1947.

178. SMITH, HARRISON. "A Bridge across the World," *Saturday Review of Literature*, XXXI (June 19, 1948), 20.

Reviews the work of UNESCO in drafting a program for the increased availability of great books of all countries; calls attention to the work of the American Council of Learned Societies in translating Russian classics and to the *Index translationum* of the International Institute of Intellectual Cooperation.

179. THOMAS, RUSSELL. "The Humanities Program in the College of the University of Chicago," *Journal of General Education*, II (January, 1948), 121-28.

Reviews the principal characteristics of the plan of the college; describes the humanities sequence of three courses which direct attention to the products of the arts as constructed things; states objectives: (a) to acquaint students with some of the best works in literature, music, and the visual arts; (b) to develop skill in interpreting these works; and (c) to develop understanding of some philosophical principles underlying critical judgments and evaluations and to develop ability to apply these principles to particular works; speaks briefly of the comprehensive examinations which play an important role in the program.

180. TURNER, FRED H. "Tulane Conference on the Humanities," *School and Society*, LXVI (August 2, 1947), 92-93.

Reports a two-day conference on the humanities at Tulane University attended by sixty-five educators from thirty colleges and universities in eight southern states.

181. WEIL, DOROTHY. "Teaching Humanities at the Junior-College Level," *Junior College Journal*, XVIII (October, 1947), 70-76.

Assumes (a) that the humanities belong in the field of creative arts, (b) that the scope must be limited, and (c) that emphasis should be placed on American culture; gives examples of successful courses.

LITERARY CRITICISM

In a recent statement of his aims and methods of literary criticism, Maxwell Geismar comments on the prevalence of textual analysis. The analytic method is central in most of the articles annotated here. Ransom (190, 191) explains the new criticism which emphasizes the con-

notation of words and illustrates his meaning by analyzing sections of Antony's funeral oration over Caesar. According to Warren (193), the function of criticism is to analyze the work of art as a work of art. In reviewing the methods and techniques of modern criticism, Hyman (187) notes its development toward a science. In the opinion of Paul (188) critical theory had better rest on a theory of evaluation than on theories of value.

Studies which have tended toward the analytic should now be synthetic in emphasis, says Pearce (189). Fogle (184) expresses concern for the attack "New Critics" have made on the English Romantic poets. Hoppers (186) argues that the scholar-critic is inclined to ignore questions of meaning, truth, and reality. Educative criticism, says Goldberg (185), is urgent for teachers of literature in general education.

Cowley (183) gives the positive and negative characteristics of American naturalism. In discussing the criticism of the realistic novel, Boll (182) examines the fundamental ideas that have served as probes. Thorpe and Nelson (192) discuss the broad streams in which literary criticism came into the twentieth century.

182. BOLL, ERNEST. "A Rationale for the Criticism of the Realistic Novel," *Modern Language Quarterly*, IX (June, 1948), 208-15.

Assembles, relates, and supplements "the fundamental ideas of criticism that have been used as probes"; discusses five kinds of criticism: (a) aesthetic, (b) practical, empiric, or social, (c) biographical and psychological, (d) sociopsychological, and (e) historical.

183. COWLEY, MALCOLM. "'Not Men': A Natural History of American Naturalism," *Kenyon Review*, IX (summer, 1947), 414-35.

Defines American naturalism by presenting its positive and negative characteristics; concludes that the "scientific weakness of naturalism involves a still greater literary weakness";

that the Naturalists used new material and new themes, thereby broadening the scope of American fiction; that they shaped "the harsher legends of an urban and industrial age."

184. FOGLE, RICHARD HARTER. "A Recent Attack upon Romanticism," *College English*, IX (April, 1948), 356-61.

Discusses the attack upon the English Romantic poets made by a group of critics variously called "New Critics," "Formalists," or "Neo-Aristotelians" and carried on in freshman and sophomore college texts; seeks to point the way to mutual understanding by an analysis of the chief doctrines of the New Critics.

185. GOLDBERG, MAXWELL H. "The Educative Critic," *Journal of General Education*, II (April, 1948), 179-86.

Thinks that educative criticism is urgent for teachers of literature in general education; defines educative criticism and discusses the task of the educative critic.

186. HOSPERS, JOHN. *Meaning and Truth in the Arts*. Chapel Hill: University of North Carolina Press, 1947.

Argues that at the "heart of literature and the other arts lie questions of meaning, truth, reality, knowledge, and the like which the scholar-critic is inclined to touch upon cavalierly or to ignore altogether."

187. HYMAN, STANLEY EDGAR. "Modern Literary Criticism," *New Mexico Quarterly Review*, XVIII (spring, 1948), 5-22

Reviews the methods and techniques of modern criticism; notes two principal implications: (a) its development toward a science and (b) its development toward a democratic criticism; traces the development of modern literary criticism from Plato to contemporary controversial issues.

188. PAUL, SHERMAN. "Toward a General Semantics Literary Theory," *Etc.: A Review of General Semantics*, V (autumn, 1947), 31-37.

Argues that critical theory might better rest on a theory of evaluation than on theories of value; discusses the critical perspectives of Pepper, McKeon, Boas, and Vivas; thinks that Burke's idea of strategy accomplishes unity of explanation for the study of literature; concludes that literature "seen as a communication

problem brings the study of literature within the preview of general semantics."

189. PEARCE, ROY HARVEY. "A Note on Method in the History of Ideas," *Journal of the History of Ideas*, IX (June, 1948), 372-79.

Says that studies in the history of ideas have tended toward the analytic; thinks that studies should now be synthetic in emphasis; discusses three types of data: (a) the historical, political, and economic record and the record of society's day-to-day living; (b) specific genres and forms in which participants in that society communicate themselves; and (c) social action and social process as they have been affected by the idea; shows how the work of literature is of special importance for this synthesis.

190. RANSOM, JOHN CROWE. "Poetry. I. The Formal Analysis," *Kenyon Review*, IX (summer, 1947), 436-56.

Discusses the new criticism of Cleanth Brooks, which emphasizes the total connotations of words; analyzes the second of the three parts of Antony's funeral oration over Caesar to show how radically the language of poetry differs from the prose of its occasion.

191. RANSOM, JOHN CROWE. "Poetry. II. The Final Cause," *Kenyon Review*, IX (autumn, 1947), 640-58.

Continues the analysis of Antony's speech: (a) "Sentiments of All Sizes," (b) "Precious Objects," (c) "Advance to General Sensibility," and (d) "Teleology of Substance."

192. THORPE, CLARENCE D., and NELSON, NORMAN E. "Criticism in the Twentieth Century: A Bird's-Eye View," *College English*, VIII (May, 1947), 395-405.

Discusses the various broad streams in which literary criticism came into the twentieth century: historical-scientific; various forms and aspects of romantic theory; Arnoldian humanism, partly romantic, partly classical; psychological criticism with romantic affiliations; Marxism and naturalistic materialism; says that there is as yet no integration but that trends toward integration can be observed.

193. WARREN, AUSTIN. *Rage for Order: Essays in Criticism*. Chicago: University of Chicago Press, 1948.

Contains a series of critical essays first published in the quarterly reviews: the *American*,

the *Southern*, the *Kenyon*, and the *Sewanee*; believes that the function of criticism is to analyze the work of art as a work of art; brings together contemporary criticism and contemporary education.

RELATED FIELDS: SPEECH AND JOURNALISM

I. SPEECH

Speech makes a vital and essential contribution to general education, says Kramer (198), who examines various phases of the work in the light of the broader outlook. Mills (200) asks teachers of speech who are working in communication courses to proceed cautiously. Lillywhite (199) states a philosophy and objectives for a speech curriculum. Townsend (202) gives the veteran's evaluation of a course in speech.

Postwar programs in forensics in one hundred and two colleges are reported upon by Fest (196); dramatic activity in two hundred and fifty colleges by Dietrich (194).

Three articles deal with the teacher of speech: Eye (195) describes characteristics of a good teacher; Finlan (197) finds, from an extensive investigation, a number of unqualified persons teaching; and Reid (201) gives data to show relationships between graduate study and teacher placement.

194. DIETRICH, JOHN. "Dramatic Activity in American Colleges: 1946-1947," *Quarterly Journal of Speech*, XXXIV (April, 1948), 183-90.

Reports the findings of a questionnaire sent to two hundred and fifty large colleges and universities asking for (a) dates of performance, plays, authors, publishers, and anticipated attendance and (b) different types of programs offered.

195. EYE, GLEN G. "Superior Teachers of Speech: Four Views," *Quarterly Journal of Speech*, XXXIV (April, 1948), 216-21.

Enumerates some of the characteristics of a good teacher of speech; states necessary qualifications; describes the superior teacher of dramatics and of debate.

196. FEST, THORREL B. "A Survey of College Forensics," *Quarterly Journal of Speech*, XXXIV (April, 1948), 168-73.

Reports the findings of a survey of one hundred and two colleges and universities to discover the status of postwar forensic programs; makes suggestions for improvement.

197. FINLAN, LEONARD. "The Relation between Training and Teaching Activities of College Teachers of Speech," *Quarterly Journal of Speech*, XXXIII (February, 1947), 72-79.

Finds from an extensive investigation that in "every speech subject and area there are some persons teaching who have had no preparation for the specific aspect"; points out the educational implications.

198. KRAMER, MAGDALENE. "The Role of Speech in Education: A Re-evaluation," *Quarterly Journal of Speech*, XXXIV (April, 1948), 123-27.

Expresses the belief that speech education makes a vital and essential contribution to general education; examines the teaching of public speaking, debate, and discussion in the light of the broader outlook.

199. LILLYWHITE, HEROLD. "A Re-evaluation of Speech Objectives," *Quarterly Journal of Speech*, XXXIII (December, 1947), 505-8.

States a philosophy and objectives used in setting up a speech curriculum for a small liberal arts college in order to stimulate a re-examination of fundamental thinking on speech training.

200. MILLS, GLEN E. "Speech in a Communication Course," *Quarterly Journal of Speech*, XXXIII (February, 1947), 40-45.

Recommends to teachers of speech working in communication courses that they remember that majority opinion favors the separation of speech and English, that they proceed cautiously in course organization and teaching methods, and that they teach fundamentals of speech directly unless evidence validates the indirect method; discusses the problem of staffing the course and of class size; thinks that the combined course

should be placed under an all-college administration.

201. REID, LOREN D. "Graduate Study and Teacher Placement," *Quarterly Journal of Speech*, XXXIV (April, 1948), 177-82.

Compiles data describing some relationships between graduate study and teacher placement; makes predictions to guide those who need to look ahead for positions.

202. TOWNSEND, HOWARD W. "The Veteran Evaluates a Speech Course," *Quarterly Journal of Speech*, XXXIII (April, 1947), 220-21.

Reports the findings of a survey made in four classes of the business and professional speech course at the University of Texas during 1946; gives 155 comments of 102 students.

JOURNALISM

Both Casey (203) and Vonier (209) agree that the standard curriculum in journalism does not meet the needs of today. Schramm (207, 208) states nine characteristics of a good school of journalism. Jones (205) traces the history of American newspapers and discusses education for journalism.

MacDougal (206) complains that teachers of journalism must spend too much time reteaching liberal arts illiterates. And Higginbotham (204) describes a course in editorial writing at the University of Nevada.

203. CASEY, RALPH D. "Teachers, Editors, and the Communication Arts," *Journalism Quarterly*, XXIV (March, 1947), 19-28.

Argues that the standard curriculum does not meet the challenge of today; urges teachers of journalism "to keep abreast of liberal and responsible leadership in the communications field."

204. HIGGINBOTHAM, A. L. "A New Approach to Teaching Courses in Editorial Writing," *Journalism Quarterly*, XXV (June, 1948), 170-73.

Describes a course in editorial writing given at the University of Nevada which gives "stu-

dents a chance to grow up in some public affairs while in college."

205. JONES, ROBERT W. *Journalism in the United States*. New York: E. P. Dutton & Co., 1947.

Reviews the history of American newspapers; discusses education for journalism.

206. MACDOUGALL, CURTIS D. "What Newspaper Publishers Should Know about Professors of Journalism," *Journalism Quarterly*, XXIV (March, 1947), 1-8.

Considers liberal arts education in the United States almost a complete failure; says that teachers of journalism must spend fully half their time reteaching liberal arts illiterates; argues that professors of journalism are scholars who in many editorial sanctums "do not enjoy reputations comparable to those of scholars in virtually every other field"; emphasizes the obligations of the professor of journalism both to his students and to society.

207. SCHRAMM, WILBUR L. "Education for Journalism: Vocational, General, or Professional?" *Journal of General Education*, I (January, 1947), 90-98.

Discusses the problem of making professional newsmen; says that the schools of journalism now give professional education including: (a) a body of subject matter peculiar to the profession, (b) supervision of student practice, (c) students examined by outsiders, (d) ethical responsibility to the public, (e) friendly relations with members of the profession; thinks education for journalism the greatest challenge to general education; points out that the communicative process is the focus of the professional education of a journalist; gives attributes of a good professional school.

208. SCHRAMM, WILBUR L. "Education for Journalism: Vocational, General, or Professional?" *Journalism Quarterly*, XXIV (March, 1947), 9-18.

Reviews briefly the development of education in journalism; suggests nine clear activities of a professional school in which journalism might be taught: (a) it will be a school of communication, (b) it will be a graduate school, (c) it will combine the knowledge, interest, and effort of student, practitioner, and scholar, (d) it will not require a major in journalism, (e) it will ask for entrance some experience with newspaper or

radio, (f) it will limit enrolment, (g) it will conduct mostly seminars, (h) it will provide scholarships, and (i) it will emphasize research; gives some questions that might be discussed in basic seminars.

209. VONIER, CHET. "The Failure of Journalism Schools," *American Mercury*, LXV (October, 1947), 416-24.

Discusses the shortcomings of schools of journalism; thinks that the way to reform has been pointed up by the Nieman fellowships at Harvard University.

ENGLISH IN ENGINEERING EDUCATION

In reviewing the changes and trends in the education of engineers, Van Note (220) points out that the Society for the Promotion of Engineering Education was organized in 1893. In 1939 it formed a Committee on the Aims and Scope of Engineering Curricula that has increasingly emphasized the importance of English in the program.

The question arises of the poorly taught courses in English and what to do about them. Crouch and Zetler (214) recommend a separate department. To this suggestion Gertz (216) expresses disagreement. He argues that the solution lies not in organization but in finding better teachers of English.

Buchan (211) describes a satisfactory course in literature at Washington University.

In order to integrate the engineering with the liberal arts courses, Belilove (210) suggests that the engineering curriculum should be lengthened to cover six years.

About the humanistic-social division, however, centers the warmest debate. Buchan (212) thinks that the aims set for it are too high. Mack (219) asks why all the fuss over increasing the humanistic-social content of the curriculum. A study of catalogues made by McEnany

(218) finds the trend in course requirements on the whole good. Fatout (215) reviews briefly the growth of the humanistic stem in engineering education. And Kranzberg (217) likewise cites changes in curricula and publications to prove the increased interest in the humanistic-social studies. For these studies Burdell (213) states the basic philosophy and the objectives.

210. BELILOVE, SAUL. "How Educate Our Engineers?" *Journal of Higher Education*, XVIII (March, 1947), 141-48.

Discusses the extent and causes of the steady increase of enrolment in the engineering curriculum; calls for an integration of the engineering curriculum and the liberal arts courses; recommends a six-year course in engineering which would combine engineering, business administration, and liberal arts courses.

211. BUCHAN, ALEXANDER M. "English 113, an Experiment in Reading," *Journal of Engineering Education*, XXXVII (June, 1947), 780-85.

Describes a course in literature given at Washington University carried on in conference groups, each group seeing the instructor every two weeks; says that each student reads six books and hears discussed eighteen to twenty-four additional books each semester; lists the books under seven categories; asks students to report (a) author's main contention in the book, (b) how supported, (c) author's background and training, and (d) his opinion of the book.

212. BUCHAN, ALEXANDER M. "What Is This 'Culture'?" *Journal of Engineering Education*, XXXVIII (January, 1948), 350-57.

Thinks that the aims for the humanistic-social studies set in the report on "Aims and Scope of Engineering Education, 1940," and on "Engineering Education after the War, 1944," are too high to be attained; recommends two courses in literature: (a) reading some of the so-called "great books" and many lesser books and (b) explaining what literature is and does.

213. BURDELL, EDWIN S. "The Philosophy of Humanistic-Social Studies in Engineering Education," *Journal of Engineering Education*, XXXVII (April, 1947), 593-600.

Sets forth the basic philosophy and the objective of the humanistic-social studies; discusses them in terms of objectives, subject matter, and sequences; concludes with advice about implementing them in the curricula of the engineering college.

214. CROUCH, W. GEORGE, and ZETLER, ROBERT L. "The Engineer Hates Grandfather's Horse," *Journal of Engineering Education*, XXXVIII (September, 1947), 73-76.

Asks what can be done to improve the teaching of English to engineers; suggests (a) a separate department of English in the school of engineering or (b) a subdivision within the department of English to serve the interests of the engineering student; prefers the first plan.

215. FATOUT, PAUL. "Growth of the Humanistic Stem," *Journal of Engineering Education*, XXXVIII (June, 1948), 715-20.

Reviews briefly the growth of the humanistic stem in engineering education; says that the best integrated humanistic programs are those at MIT, Carnegie, Cooper Union, Case, and California Tech; describes their programs briefly.

216. GERTZ, FRED H. "English Is English," *Journal of Engineering Education*, XXXVIII (March, 1948), 500-501.

Replies to the contention of Professors Crouch and Zetler (*Journal*, September, 1947) that English is badly taught to engineers; disagrees with their recommendations; thinks the solution lies not in organization but with the teacher himself.

217. KRANZBERG, MELVIN. "The Humanistic-Social Studies in an Engineering Education: Some Basic Fallacies," *Journal of Engineering Education*, XXXVIII (November, 1947), 227-30.

Cites changes in curricula and large number of articles in the *Journal of Engineering Education* to prove the enlarged interest in the humanistic-social studies; thinks that these studies have been harmed by two outmoded concepts: (a) scientific method and (b) scientific mind; calls for an integration of the humanistic-social studies with the technical aspects of the engineering course.

218. MCENANY, MIKE V. "Course Requirements in Humanistic-Social Studies,"

Journal of Engineering Education, XXXVII (May, 1947), 704-8.

Reports the findings of a study in which the author compared the requirements for a B.S. in E.E. degree as stated in the catalogues of a number of engineering schools with the recommendations in the 1944 *Report of the Committee on Engineering Education after the War*; finds the trend on the whole good.

219. MACK, D. J. "Pity the 'Ignorant' Engineer," *Journal of Engineering Education*, XXXVII (June, 1947), 837-39.

Summarizes from recent catalogues of several large midwestern universities the typical nonengineering curricula; concludes that the engineer is receiving as general an education as his allegedly better-educated contemporaries; asks why all the fuss over increasing the humanistic-social content of the curriculum.

220. VAN NOTE, W. G. "Modifications and Trends in Engineering Curricula," *Journal of Engineering Education*, XXXVIII (September, 1947), 77-85.

Reviews briefly the development of engineering education.

PREPARATION OF THE TEACHER OF ENGLISH

A growing concern for the preparation of the teacher of English is clearly evident. Since 1946 the number of articles that treat the subject has trebled.

Of these, three deal with the education of the high-school teacher. Bradley (221) proposes a thorough grounding in American life and American literature. Parks (239) discusses source materials for learning how to teach composition. And Major (235) blames administrators for much of the poor work done by teachers.

At the college level, Davidson (227) sees the English teacher, who must work in general, liberal, and specialized courses, at the center of the educational program. In an effort to find where we stand, Perrin (241) examines four major traditions of belief. Cook (226) describes

Robert Frost's personality as a teacher and discusses the three categories into which Frost places teachers of literature.

The teacher as artist is discussed. Carter (224) believes that the science and the art of the teacher are best when combined; that teaching must strive to make the forms which it uses "assume such beauty that they will be 'definite and memorable'" to the student. Shepard (242) believes that a teacher of English "is attending to his real business when he is himself trying to create literature." And Cone (225) wants the creative artist brought into the universities and given a seat "in the council of the historical scholars."

The teacher as literary scholar is likewise treated. In the opinion of Fairchild (228) institutions may rightly demand that the literary scholar remain in his study. Leavis (234) places literature at the heart of a liberal education because "it involves a discipline of intelligence that is at the same time a training of sensibility, of perception, of qualitative responses and judgment."

Several studies deal with the preparation needed for specific fields. Foerster (229) calls for a new sort of professional training for teachers of general education. Snowden (243) also wants a program designed for teachers of interdepartmental courses. Thorp (245) argues that teachers of American literature should know the masterpieces, both old and new. Weisinger (249) calls upon teachers of English to assume responsibility for teaching the motion picture. Both Perrin (240) and Gerber (231) discuss the education desirable for a teacher of the communication skills.

Criticism of the graduate school comes from many quarters. Brooks (222) deplores the high degree of specialization and the obsession with facts as facts.

Cardwell (223), who has no panacea to offer, thinks that the "curse of our profession is ignorance." Spencer (244) says that the graduate school must throw off the yoke of science. Warren (247), disapproving of the course theory of education and the rule of the historical method, recommends types of courses, such as a seminar in various approaches to literature and its relation to the fine arts and philosophy. The graduate school, says Millett (237), does an excellent job on the bibliographical, linguistic, and historical-biographical approaches to literary study, but it gives unsatisfactory treatment to the philosophical and to the aesthetic-critical. In answer to this accusation, Malone (236) argues that all techniques of graduate research should be kept to a minimum in undergraduate teaching. In reply, Millett (238) answers Professor Malone's arguments and summarizes his own position. Foerster (230) recommends that the graduate school prescribe Greek, a modern language, the Bible, literary criticism, philosophy, and fine arts. Warren and Wellek (248) say that literary study "must turn away from the delightful details of 'research' and direct itself toward the large, unsolved problems of literary history and literary theory." According to Tuve (246), "the major obstacles to good teaching of literature lie outside the training," but "the profession and the training do little to counter them." In the opinion of Hartley (233) the future of English depends upon the influences, attitudes, and practices of the graduate school. Wish (250) describes a graduate program in American culture at Western Reserve University.

Teachers of English at all levels, says Goldberg (232), "should exemplify the virtue of magnanimity—of largeness of mind and spirit."

221. BRADLEY, SCULLEY. "The Preparation of the High-School Teacher in American Literature," *College English*, VIII (April, 1947), 365-70.

Proposes that the high-school teacher of literature should know American life and American literature and that he consider other national literatures in their relationship to American thought; advocates for the high-school teacher four freedoms: (a) freedom from want, (b) freedom from pedagogy, (c) freedom from pedantry, and (d) freedom from England.

222. BROOKS, CLEANTH. "The Muse's Mother-in-Law," *CEA Critic*, X (May, 1948), 1, 4-6.

Thinks graduate schools too often limit research to persons and to events loosely related to literature; discusses two aspects of graduate work: (a) the obsession with facts as facts and (b) the high degree of specialization; recommends a critical examination of literature as an art.

223. CARDWELL, GUY A. "The Curse of the Profession . . .," *News Letter of the College English Association*, IX (May, 1947), 1, 2-3.

Makes two complaints about graduate training: (a) teachers of English have a tendency toward masochism and (b) they are ignorant; thinks that our profession needs "men who are both specialists and paragons of humane learning, who are both scholarly and wise"; says he has no panacea to offer; believes that the "curse of our profession is ignorance."

224. CARTER, H. H. "The Teacher's Art," *College English*, IX (November, 1947), 79-85.

Says (a) that there is a science of teaching and an art of teaching, each most effective when combined with the other, (b) that both literary criticism and teaching have benefited by the use of precise methods; (c) that art insists on the purposeful use of material toward a desired end, (d) that the association of beauty and art has always been part of the theory of aesthetics, (e) that art purifies and enriches life, and (f) that teaching must strive to make the forms which it employs "assume such beauty that they will be 'definite and memorable' " to the student.

225. CONE, EDWARD T. "The Creative Artist in the University," *American Scholar*, XVI (spring, 1947), 192-200.

Thinks that the humanities are in danger because of the historical treatment accorded them; argues that the creative artist should be brought into the universities and given a seat "in the councils of the historical scholars."

226. COOK, REGINALD L. "Robert Frost as Teacher," *College English*, VIII (February, 1947), 251-55.

Describes Frost's personality as a teacher; says that Frost places teachers of literature in three categories: (a) the man of learning, (b) the expounder of ideologies and tracer of thought-movements in literature, and (c) the performer in words; thinks that three factors combine in teaching as performance: (a) self-surprise, (b) clarity, and (c) ramification of thought; believes that the only way to get the student to write precisely is to get him to think accurately.

227. DAVIDSON, CARTER. "What I Expect of English Teachers," *News Letter of the College English Association*, IX (January, 1947), 4, 5.

Sees the teacher of English at the center of the whole educational program; expects the English teacher to work effectively in the three needed types of education: (a) general, (b) liberal, and (c) specialized; defines general, liberal, and specialized education and shows the function of the teacher of English in each type.

228. FAIRCHILD, HOXIE N. "The Literary Scholar in These Times," *College English*, VIII (April, 1947), 370-76.

Discusses ways in which literary scholarship is likely to be affected by current educational trends; says that society and its educational institutions may justly demand that the literary scholar remain in his study and more often look outward into the world of men to which he himself belongs.

229. FOERSTER, NORMAN. "The Teacher of Great Literature," *Journal of General Education*, I (January, 1947), 107-11.

Argues that a new sort of professional training is needed for teachers of general education; examines the instructor of English today who (a) knows something of the science of linguistics, (b) has a knowledge of English literary history, (c) has the ability to investigate problems, and (d) has a rudimentary knowledge of foreign languages; says that he (a) cannot read foreign languages, (b) cannot read properly his own lan-

guage, (c) is weak in literary criticism, (d) is untrained in philosophy and fine arts, and (e) is unable to write; urges the graduate school to (a) prescribe Greek, (b) require one modern language, (c) provide a course in the Bible, (d) demand literary criticism, theoretical and practical, and (e) ask for philosophy and fine arts; says that the department of English can reduce requirements (a) in linguistics, (b) in literary history, (c) in time spent on the dissertation, and (d) in number of courses; points out that the changes suggested have been tried at the University of Chicago and at the University of Iowa.

230. FOERSTER, NORMAN. "Ph.D. Reform—a Proposal," *News Letter of the College English Association*, IX (May, 1947), 1, 4.

Recommends that the graduate school in the field of English can provide better teachers and scholars by (a) prescribing enough Greek to furnish a background for teaching Greek Masterpieces, (b) requiring one modern language, (c) giving a course in the Bible, (d) introducing literary criticism, theoretical and practical, and (e) providing minor work in philosophy and fine arts.

231. GERBER, JOHN C. "A Training Program for a Communication Skills Staff," *College English*, IX (October, 1947), 31-37.

Suggests five objectives for an "on-the-job training program for instructors of communication skills": (a) to increase awareness of the complex nature of communication, (b) to agree on a satisfactory level of student performance, (c) to employ uniformity in rating, (d) to improve techniques in teaching, and (e) to feel individual responsibility for the success of the course; recommends activities indispensable to attaining the objectives.

232. GOLDBERG, MAXWELL H. "What Sort of Person, the English Teacher?" *CEA Critic*, X (February, 1948), 2-3.

Says that teachers of English at all levels "should exemplify the virtue of magnanimity—of largeness of mind and spirit."

233. HARTLEY, HELENE W. "English Teaching and the Phoenix of Scholarship," *College English*, IX (February, 1948), 264-70.

Believes that the future of English depends largely on "influences, attitudes, and practices

that emanate from the graduate departments of English in our universities" and influence the kind of teaching that will be done in the school's regardless of the course of study.

234. LEAVIS, F. R. "The Literary Discipline and Liberal Education," *Sewanee Review*, LV (autumn, 1947), 586-609.

Approaches the teaching of literature in terms of liberal education; discusses the English Tripos at Cambridge; argues that the specific discipline in the field of literary study is the literary-critical; illustrates his ideas by outlining a course in the seventeenth century not merely in literature but as a whole.

235. MAJOR, MINOR W. "Learn by Looking?" *CEA Critic*, X (April, 1948), 1, 3.

Thinks that certification to teach English is granted too easily; believes that administrative officers of secondary schools are largely responsible for poor work done by high-school teachers of English.

236. MALONE, KEMP. "Ph.D. Reform: Where Lies the Danger?" *News Letter of the College English Association*, IX (March, 1947), 1.

Answers Professor Millett (*News Letter*, February, 1947); thinks that all techniques of graduate research should be kept to a minimum in undergraduate teaching, that undergraduate teaching is a learned profession, and that the business of the graduate school is to keep it learned.

237. MILLETT, FRED B. "The Ph.D. Should Be Reformed," *News Letter of the College English Association*, IX (February, 1947), 1, 4.

Asks (a) what kinds of training for literary study might be given and (b) which of these kinds of training are and are not given satisfactorily by graduate schools; discusses five kinds of training for literary studies: (a) bibliographical, (b) linguistic, (c) historical-biographical, (d) philosophical, and (e) aesthetic-critical (most important); considers the emphasis American graduate schools have placed on one or another of these approaches to literature; thinks that they do an excellent job on the first three, an unsatisfactory job on the last two; illustrates the inadequacy of the merely historical approach.

238. MILLETT, FRED B. "Professor Millett Replies," *News Letter of the College English Association*, IX (October, 1947), 1-2.

Replies to Professor Malone's article (*CEA News Letter*, March, 1947); summarizes his own position: not to suppress any of the traditional modes of graduate training but to make a basic redistribution of emphasis; and answers each of Professor Malone's four arguments.

239. PARKS, CARRIE BELLE. "Source Materials for a Course in the Teaching of Composition," *College English*, VIII (February, 1947), 262-67.

Discusses six source materials for learning how to teach composition in high school: (a) the pupil, (b) the writing and speaking of adolescents, (c) association with experienced specialists, (d) publications of successful teachers, (e) membership in the National Council of Teachers of English, and (f) the classroom; describes a course in the teaching of composition.

240. PERRIN, PORTER G. "Who Should Teach Communication?" *Journal of General Education*, XI (October, 1947), 53-59.

Discusses the desirable personal qualities of the teacher of communication; thinks his general education should include natural science, psychology, the American scene, literature and the other arts, and philosophy; his special education: channels of communication, rhetoric, the current language, oral and written techniques; makes suggestions for his self-education.

241. PERRIN, PORTER G. "A Realistic Philosophy for Teachers of English," *College English*, IX (February, 1948), 256-64.

Examines four major traditions of belief to see "if we can find where we stand": materialism, idealism, naturalism, and mysticism; thinks that teachers of English should embrace a more naturalistic view; points out the consequences of such a comparatively realistic view: (a) it would call for scientific method, (b) it would help reach students, (c) it would approach life in the idiom and with the premises of today and the recent past, and (d) it would help us face or at least contemplate the future.

242. SHEPARD, ODELL. "Minding Our Own Business," *CEA Critic*, X (January, 1948), 1, 5-6.

States reasons for the bewilderment of teachers of college English; thinks that too many teachers are merely guardians of the humanistic tradition; says that a teacher of English "is attending to his real business when he is himself trying to create literature and when he is training himself in the severe discipline of full literary comprehension, and when he is striving by precept and example, by no means neglecting a diligent use of the blue pencil, to incite similar activities in others."

243. SNOWDEN, FRANK M., JR. "The Staffing of Interdepartmental Courses, Especially in the Humanities," *School and Society*, LXV (January 18, 1947), 45-46.

Questions one of C. Lowell Harriss' suggestions (*School and Society*, 1946, p. 285); calls for a graduate program designed for prospective teachers of interdepartmental courses.

244. SPENCER, THEODORE. "The Ph.D. Should Be Reformed," *News Letter of the College English Association*, IX (February, 1947), 4-5.

Says that we must throw off the yoke of science and attract to graduate schools the right sort of student; suggests that every graduate student in English be required (a) to show mastery of one major figure in English literature, (b) to write in verse forms, to write short stories and critical articles, and (c) to present a subject in an orderly and interesting way.

245. THORP, WILLARD. "The Training of College Teachers of American Literature," *College English*, VIII (April, 1947), 360-65.

Insists that teachers of American literature know the masterpieces, both old and current, and how to value and enjoy them; that they know well another civilization; that they know the successive "ideas" of America; and that they know life, preferably firsthand, in the great regions of America.

246. TUVE, ROSEMOND. "More Battle than Books," *Sewanee Review*, LV (autumn, 1947), 571-85.

Thinks that "the major obstacles to good teaching of literature lie outside the profession and outside the training," but that "the profession and the training do little to counter them"; discusses reading, literature, the graduate school.

247. WARREN, AUSTIN, "The Ph.D. Should Be Reformed," *News Letter of the College English Association*, IX (February, 1947), 5-6.

Challenges the course theory of education and the rule of the historical method; recommends types of courses: (a) course in a period including world literature, (b) course in a single author, (c) a genre course, (d) a course in literary history, and (e) a seminar studying various approaches to literature and the relation of literature to the fine arts and to philosophy; discusses the thesis.

248. WARREN, AUSTIN, and WELLEK, RENÉ. "The Study of Literature in Graduate School: Diagnosis and Prescription," *Sewanee Review*, LV (autumn, 1947), 610-26.

Says that the graduate student of literature is offered no wider choice than between the "historical method" and dilettantism; reviews for perspective the comparable situations, between the two world wars, in England, Germany, France, and Russia; discusses the present status of American scholarship in literature; argues that the professor of literature should be a liter-

ary man; makes specific recommendations for far-reaching reform in the training of future teachers of literature.

249. WEISINGER, HERBERT. "The Motion Picture and the Teacher of English," *College English*, IX (February, 1948), 270-75.

Argues that the teacher of English should assume responsibility for teaching the motion picture as an art form; says that we need (a) studies of the film as an independent art form, (b) the history of the film, and (c) studies of the ownership and control of the movies; lists obstacles: (a) lack of prepared teachers, (b) scarcity of scholarly publications, and (c) lack of information about the production of movies.

250. WISH, HARVEY. "Degrees in American Culture," *Journal of Higher Education*, XIX (March, 1948), 137-40.

Describes a program begun in 1938 at Western Reserve University in American culture leading to the M.A. and Ph.D. degrees which emphasizes literature, history, art, sociology, political thought, and the history of American philosophy.

Antigone: Student Production

The students murmur words in transient haste,
dissolving legend into numbered lines,
upon their lips the unselfconscious taste
of Grecian poetry and prayer. Designs
of mask and robe disguise the crisp bright hair,
the youthful shoulders, blur the guileless name,
to give an austere dignity, to share
the spirit's certitude with body's frame.

The thin board palace they will fold and stack
with other sets and flats. The chorus will
revert to hockey and to math, slip back
to native indigence of slang. But still
nothing is lost; once stigmatized, the heart
will keep allegiance with the wound of art.

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Round Table

WHY PUT FREUD INTO HAMLET?

If somebody is always taking the joy out of life, someone else is putting Freud into it; and I am sorry to note that you have abetted Professor Stearns in his attempts. Three of the four "typical attitudes toward the Freudian interpretation of *Hamlet* among Shakespearean scholars," as they are listed on page 265 of your February, 1949, issue, seem to me to be very sound. It must be clear that Shakespeare did not know Freud; it must be equally clear that Freud imposes his interpretation upon Shakespeare as the Kremlin does its, or Paul Robeson does his, and perhaps as we do ours—when we should be searching for Shakespeare's (if we can ever find it), recognizing that the poet can hardly be expected to speak for people who live three hundred years and more after him, in countries unknown to him, and support ideologies, philosophies, theories, undreamed-of in his time.

There are few better introductions to the reading and study of Shakespeare than the lecture delivered by the late Professor Kirtledge on the three-hundredth anniversary of Shakespeare's death. In it he observes that "there neither is nor can be any exclusive or orthodox interpretation" of the characters in Shakespeare. He goes on: "There will be as many Hamlets or Macbeths or Othellos as there are readers or spectators. . . . Your Hamlet is not my Hamlet, for your ego is not my ego. Yet both your Hamlet and mine are really existent; . . . and both are justifiable, if your personality and mine have any claim to exist." We have, therefore, the privilege of hearing what Dr. Freud's interpretation is; but we need not accept it as ours, and we must not accept it as that of the poet.

It is, perhaps, still a shock to some psychologists to realize that there was psychol-

ogy before the science was born. We find it in the work of any novelist or dramatist who seeks to explain human conduct. It is, perhaps, first apparent in Marlowe; it is surely obvious in Shakespeare. One of the paradoxes in criticism is that Shakespeare was clear to the Elizabethan groundling, while he is obscure to modern readers. This is, of course, partly due to the passage of time, and we need interpreters to explain the Elizabethan idiom. It is also, perhaps, due to the vagaries of the Elizabethan printer—and modern books have their typographical infelicities. It is also due to the circumstances of gathering the quarto texts and perhaps to the Folio editing. But even more often is it due to theories—to the setting-up of straw men that they may be knocked down, to the attention paid to critics rather than to the plays themselves. What Shakespeare wants us to know he tells us; there is no need to write unwritten scenes or suppose that interviews have taken place offstage. The scholars who argue about Hamlet's madness have not read the play—or read it so long ago that they have forgotten it. If Shakespeare had had Oedipus in mind when he wrote it and if it was important that we should recall the story, he would have told us. If Polonius had been an accomplice of Claudius in the murder (as he is in the libretto of the opera for which Thomas wrote the music), that would also have been made clear.

Is the Hamlet we create at sixty the same as the one we created at twenty? If so, we have not grown. Many actors have created Hamlets, and we like to compare them, as we compare conductors' interpretations of a given symphony. We do not go to the play for the story—we are familiar with that—we go for the performance; and the actor, without changing the familiar lines, can bring new meaning to the part. But it is his conception—not Shakespeare's. A student

once read the line in *Othello* where the general tells Iago that Cassio seems honest and the ancient insinuates "Honest, my lord?" with a disregard of punctuation, exploding, "Honest? my Lord!!" This was before the day of Freud. It was, however, his own interpretation.

Ordinarily, the creator speaks directly to the appreciator. In some cases, an interpreter is necessary—actor, conductor, soloist, critic, even teacher—but he should help the appreciator, not confuse him. I shall not go into Professor Stearns's article in detail—that would take time and space—but it confuses me. Two little matters: why should *Hamnet* (d. 1596) suggest *Hamlet* (written probably in 1601, first draft)? when in his source the name of the protagonist was Amlothi, or Amleth? (If there is any meaning in the name, it suggested *village* to the average theatergoer.) The death of his father may have well extended Shakespeare's sympathies and understanding of life, but did it start him on his tragedies? (*Romeo and Juliet* was written earlier. Did he have his "second-best bed" in mind when he wrote that?) There may have been an earlier play on Hamlet as far back as 1589—or 1594. Dr. Freud doubtless collected patients' bills, but he seems to have forgotten Shakespeare's box-office.

As for the "sex nausea" (whatever that is), Campbell might have forgotten—though Freud would not have—that the women were acted by boys. That may account for the lack of physical contact between the lovers in Shakespeare.

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A MISINTERPRETATION OF FREUD

In his recent article on Freudian interpretations of *Hamlet*, Marshall W. Stearns is guilty of a serious misinterpretation. He says that "in the process of disclaiming any complete explanation of the creative genius, Freud makes the statement that he has discovered the most important, underlying

cause." The crucial part of the passage to which Mr. Stearns refers is the following:

... Every genuine poetical creation must have proceeded from more than one motive, more than one impulse in the mind of the poet, and must admit of more than one interpretation. I have here attempted to interpret only the deepest stratum of impulses in the mind of the creative poet.

Evidently Mr. Stearns takes the word "deepest" for an equivalent of "most profound" or "most important." Surely, anyone at all acquainted with the history of psychoanalytic thought ought to know that in the language of Freud "deep" and its derivatives have a technical meaning: thoughts and feelings that are very much repressed or submerged in the unconscious are said to be "deeply" repressed or to lie "deep" in the unconscious. A similar usage is the name "depth-psychology," which has sometimes been applied to the science that Freud founded.

By attributing the common and not the technical meaning to a crucial term, Mr. Stearns has made Freud appear to be saying something quite contrary to his real intention, which ought, nevertheless, to be plain from the context of the sentence in question.

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HAMLET'S LACK OF BALANCE

(" 'Tis Very Strange")

"The Perfect Revenge—Hamlet's Delay: A Reconsideration," by Professor Edward Wagenknecht, in the January, 1949, issue of *College English*, has impressed one reader as at times like sweet bells jangled out of tune. What I have to offer in rebuttal of his reconsideration of *Hamlet* comes with difficulty from me as one of his long-time admirers.

Professor Wagenknecht's study is marked by certain extremes of approach and judgment that are reminders of the vicious mole in Hamlet himself. He "rejects *in toto*" the "popular notion . . . that . . . Hamlet's de-

lay must be sought in some tragic flaw in his own nature." He declares that "*no* character in the play *ever* speaks critically of" Hamlet. He insists that this exemplary hero's excessively emotional self-rebukes (so constantly repeated, a reader may discover, as to fall into a sort of sentimental formula) "*are no more* than self-exhortations, serving to remind the audience that Hamlet has not forgotten his task." He describes Hamlet, particularly at the prayer scene, as unequivocally selfless in conquering all revengeful impulses. Moreover, Hamlet in his relations with Ophelia is described by Professor Wagenknecht as a hero who appears both "*to have loved very deeply and not to have loved at all.*"

Italics in the foregoing quotations are mine. I am not contentious-minded. I am simply anxious to controvert what I feel to be regrettable extremes that may lead students into tragic fallacy. Hamlet's own tragic flaw is excessive in a way directly comparable (is it infectious?) to attitudes in Wagenknecht's "Reconsideration"; for Hamlet overemotionally casts out *all* womankind in response to an instant impulse when he finds his own mother to be, as he says, "frail." He overemotionally rejects *all* records, *all* forms, *all* pressures past, as he gives way uncontrolledly to extreme urges of feeling as soon as he hears the revelations of the ghost of his strongly beloved father. *All* the uses of this world he categorically condemns.

Is it not evident to the student of *Hamlet* that this play—arbitrary critics notwithstanding—is truly, profoundly relevant to human character and conduct? Time after time, Hamlet yields himself to emotion and indulges in melancholy or passion beyond certain bounds of wholesome intellectual restraint. He takes demonstrable relish in these feelings, for the sake of the thrill of them—for sheer feeling for its own sake—for diversion from serious thought, or a morbid false reassurance. As we follow pityingly his sentimental tendencies, a key question must arise, for instance, as to how we are to interpret and apply the famous example of

dramatic irony (Act III, scene 2) where Hamlet with unconscious application reveals his own inner failure: He speaks to Horatio of men

Whose blood and judgment are so well commingled

That they are not a pipe for Fortune's finger
To sound what stop she please.

Surely "blood" here means emotions, "judgment" an objective control of feeling, "well commingled" a proper maintenance of balance. This ironic characterization of what Hamlet, in his self-pity, self-rebuke, dalliance with thoughts of self-destruction, is not—this unconscious self-assessment in the negative will surely support the "laboring proponents" of the tragic flaw. Is this passage to be dismissed as only rhetoric?

Again Hamlet exhibits excessive response to emotion just after the play when Claudius has been frightened with false fires from enactment of a crime similar to his own. Hamlet is conspicuously exhilarated, not to say feverish. Horatio quietly checks or rebukes his excesses by qualifying his claim for a full fellowship in a cry of players: "Half a share," is the tempered and tempering response. If the student of *Hamlet* will scrutinize the play, he will find the motive for Hamlet's actions prompted perilously often by impulse. He withholds his sword from the kneeling, prayerful Claudius, indeed—but because of the quick indulgence of a sudden more horrid hent: a barbarous emotional instinct (hateful to the critic Coleridge, among many others) for the greatest extreme of revenge, consignment of his arch enemy to hell fire. If he is surpassingly deliberate here, why does he presently deal out an impetuous death stroke at the hidden Polonius, whom he distinctly takes to be Claudius? So impelling are Hamlet's concessions to extreme feeling, so impulsive and excessive are his indulgences in emotion, that his real tragedy in the play is less the outer one of personal death than the inner one of a certain insidious deterioration of character. Witness the overconcern with self in the first speeches that he is given to utter; note the spasmodic alternations—

vulgarity with Ophelia or else excessive protestations of regard (the blow-hot, blow-cold of the typical sentimentalist); and, finally, mark the wretched exhibition of bad taste when this hero breaks forth into shouting and into brawling at the burial of his vociferously declared sweetheart. We can ultimately be reconciled, through our overall concept of the noble Hamlet, through the great concluding speeches of tribute, through the purgation of our own feelings of pity and fear.

But is this hero all-wise, his tragedy only stage mechanics? Is he "master of his emotions"? No. He is the immature adolescent. We participate in his experience; we feel a true sympathy; for Hamlet is universal (who of us is free from at least momentary impulse toward self-pity?). But Hamlet the "master of his emotions, master of himself, the cool, deliberate, trustworthy man in whose hands his father's cause is safe"? Hardly!

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"READ THAT OLD STUFF?"

If the Round Table will let me reminisce with a purpose, I should like to recall a twilight long ago when our motor-touring family pitched camp. Eastward, we saw that gray clouds clawed the mountains. We studied the ominous bulge of cloud and, for protection from the wind, faced our tent the other way. But the weather fooled us. The wind soon swung and came hard at us not from the east but from the west—came hard into our fire, our tent, our well-laid plans.

Now it seems to me that this camp preparation and the academic preparation of English and humanities teachers have something very remarkable in common. I, at least, as a teacher had prepared to deal with students with certain attitudes and habit-patterns that were traditional—prepared, you might say, for wind from the east. But the wind has swung west: an exasperating

weather-change that makes a jest of my plans. "Why? Why?" I ask myself.

Why the change? Could it be due to a transformation in the experiences of American youth? I belong in the forty-to-sixty-age group of teachers, and we are people who in childhood knew no radio, few movies, no comic magazines, never a juke box. Our fathers may have had a rig or surrey with horse attached or even an auto of cantankerous temper, *not* to be touched by adolescent drivers. Without commercial entertainment, we amused ourselves. We read omnivorously—in Barbour and Henty but also in Dickens, Thackeray, Scott, Shakespeare, Twain. In fact, "the classics" served our need for vicarious adventure. College English teachers later found us already well conditioned to accept and venerate the great books they loved. So, then, the wind blew from the east—the quarter whence we teachers have continued to expect it. But our wish is vain. It may even be that our great books are doomed unless we can change our own orientation. Among modern college students, particularly the freshmen, there are not a great many who accept our evaluation of literary treasures. Our traditional pursuit of critical appreciation seems rather pointless to large numbers of them. "Why do we have to read that old stuff?" they lament in their crowded hours. And the answer—"Because you have to know these books, to be an educated person"—leaves them silent but unconverted. Their eighteen or nineteen years on earth have not conditioned them to agree; between their kind of childhood and ours lies a gulf that few can leap. Some, fortunately, do leap it. On too many other youngsters our teaching techniques make no permanent cultural dents. But we must learn to be effective with most students, or we fail.

Can someone please find us a new approach, a new attack? I do not know what it will be. Groping this way and that, I have wondered about trying a creative, rather than a critical, approach to literature. In the machine age we seem to agree that man's personality needs greater freeing of creative

powers. Like a soaring flame is the human imperative to grow, to create. Perhaps we ought to find a connection between this upspring and our fine old books. The classics are a product of this very flame. Even our least-gifted underclassmen have their limited share of the same impulse that produced our treasured literature. If all students could undergo a bit of creative suffering, might they acquire new insight and therefore see new values in the "old stuff"? I believe that they might, that they do.

"But you don't expect underclassmen to write novels or plays?" is a reasonable question. And yet, why shouldn't they? The writings need not be an individual enterprise or a serious attempt, or even projects carried to completion. The boy who has squeakily sawed a little on his own fiddle is well equipped to appreciate what Menuhin does when he plays a work of Paganini's. And so we may wonder: Why not let our students saw a little on their fiddles?

If a group of thirty-five freshmen is to write a novel, of course everyone must know what a novel consists of. But students can generally absorb all the basic pointers in a few minutes, it appears. Then with these "must" requirements in view, the class can debate the choice of characters, credibility of plot and subplot, vigor of conflicts, and all other ideas suggested. The "novel" meanwhile may develop its outline threads on a blackboard for everyone to see. A single class period can give students some sympathetic insight, can condition them to understand intimately what problems a Thomas Hardy set himself, and where he succeeded or failed. Students may even say, "That was fun. Can't we go on next time?"

Play-writing seems well adapted to workshop sessions, with a class divided into five or six groups, each group inventing a play. But drama should be seen and heard; students find immediate reward when the playwrights themselves have to present a walking-rehearsal, ad-libbing their hasty masterpiece. The instructor's reward is partly the overhearing of astute comments during the

work session: "Look, we need more action in this scene"; or "You ought to get the audience to wondering. Let's try it this way"; or "But Jean doesn't sound like a very sophisticated character. How you gonna show that she is?"

In the touchy affair of poetry, a sort of "sneak play" may be needed to induce creative experience. Luckily for us, students will venture themselves blindly and hopefully, with patient good will toward the odd demands of their instructors. Ask them to spend a class period in jotting down broken phrases—a sort of recollection shorthand—sense impressions and events that constitute the most intense experiences of their lives. Then you will hold in your hands, for overnight perusal, each person's most memorable recollections in brief. These jottings are the stuff of life and of poetry. They need not be entirely intelligible to an instructor; he can still take random selections and find them easy to arrange into respectable verse. Verse samples may be shown on the blackboard or on dittoed sheets (always safeguarding a student's identity), and the general reaction ought to be, "Why, we were starting to write poetry. I never thought it was that easy." The inward experience of one's Bobs and Marilyns in this new attempt may be the kind that will encourage them to search young John Keats's lines to see what moved him deeply, even as they themselves were moved by vivid moments of existence.

So much for one attempt at a creative approach at relating a great past to our present. There must be other, perhaps better, ways in which we as teachers can react to our changed environment. As part of our business and our privilege, we ought to find those ways. Adventurously inventing, I believe, we may not merely defend but also elicit new loyalties to the written heritage of our people.

UNDINE DUNN

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Current English Forum

HAROLD B. ALLEN, JULIUS C. BERNSTEIN, MARGARET M. BRYANT (*chairman*),
JAMES B. McMILLAN, KEMP MALONE, RUSSELL THOMAS

MISPRONUNCIATION?

Freshman-handbook writers conventionally include a list of words said to be frequently misspelled because of mispronunciation, words like *athlete*, *length*, *irrelevant*, *lightning*, and *separate*. The student is advised to correct his pronunciation of such words to improve his spelling. This advice is probably good in some instances; I don't doubt that a list of misspellings taken from actual student papers would contain many forms like *athelete* and *drowneded*, which reflect substandard variant pronunciations.

But the orthodox handbook treatment of this matter is deplorably uninformed and frequently harmful. When a textbook lists such spellings as *Artic*, *evry*, *intrested*, and *litratue* as results of "mispronunciation," it reveals either a questionable definition of mispronunciation or the author's failure to look up the words in modern dictionaries, in spite of the fact that a handbook usually contains a neat set of directions on "How To Use a Dictionary." Dictionaries are not identical in their handling of pronunciation, so that an unwary handbook writer may assume that a pronunciation is "incorrect" because he doesn't find it in the dictionary he is using; for example, the current *Webster's New International* doesn't show *Arctic* without the first *k*-sound. But both the *American College Dictionary* and the Kenyon-Knott *Pronouncing Dictionary of American English* show it. Since all dictionaries are conservative, never entering a pronunciation until it is very widespread, I believe that a handbook should never call a pronunciation "incorrect" if even one modern reputable dictionary (e.g., *ACD*, *Century*, *Funk and Wagnalls*, *Jones*, *Kenyon-Knott*, *Oxford*, *Webster's*, *Winston*, *Wyld*) lists it.

Students can certainly be taught to spell *Arctic* without an irrelevant argument about its pronunciation.

But even worse sins are committed: several popular textbooks explicitly or implicitly recommend that the student mispronounce words like *separate*, *despair*, *divide*, *restaurant*, and *existence* (substituting stressed vowels for unstressed vowels in reduced syllables). If this is a mere mnemonic device to be employed by the student when he is trying to recall a spelling, it may be useful, but it should be recommended only as such. No student should be told that it is incorrect to pronounce *accept* and *except* or *device* and *divide* with identical initial syllables. No instructor with even a bowing acquaintance with standard studies of English phonology can defend a textbook statement which blithely ignores and contradicts facts of phonology. And any instructor is likely to face students who have read the remarks on unstressed syllables by W. Cabell Greet on page xxii of the *ACD*.

Because one type of mispronunciation is the addition of consonants or vowels, it is common in the textbook tradition to assume that misspellings which involve the addition of letters reflect phonetic additions. Thus words like *disastrous*, *entrance*, *lightning*, and *suffrage* are old standbys in the spelling lists, along with genuine examples like *athletics* and *drowned*. If college freshmen put an extra *e* in *disastrous*, *lightning*, *suffrage*, and *entrance*, they are making a purely orthographic mistake by analogy with *disaster*, *lighten*, *suffer*, and *enter*; surely no freshman ever spoke these words with an extra syllable. Such words are out of place in a list of misspellings due to mispronunciation.

A prize howler is the advice sometimes

given to spell such words as *accommodate*, *accumulate*, *defer*, *differ*, *writer*, and *written* with regard to the number of medial consonants pronounced, as if *accommodate* had two sounded *m*'s, *differ* two *f*'s, and *written* two *t*'s. Any enterprising freshman who looks up the pronunciation of such words in any desk dictionary will discover the falsity of this notion, and most instructors who use handbooks know that English speakers never pronounce the same consonant twice in succession inside any English word except derived words like *meanness* and *penknife* (where the consonant is actually lengthened rather than doubled). Telling the student to pronounce *occasional* "correctly (with two *c*'s)" in an effort to get the word spelled with two *c*'s is bound to be confusing, since not one dictionary shows such a pronunciation. Somewhat similar is the advice to pronounce *tragedy* and *prejudice* correctly to avoid misspelling them with a *d* instead of the *g* and *j*. These misspellings may be due to mispronunciation, but it is not likely. The *d* is written at the end of the first syllable precisely because the writer hears and says a *d* at this point; the *j* sound is analyzed by phoneticians as a compound sound beginning with a brief *d*. Misspelling here is due to pronunciation, not mispronunciation. It is like *hiz*, *wuz*, and *wimin*, which are certainly not due to mispronunciation.

Sometimes a misspelling is a result of the pronunciation of a particular variety of Eng-

lish. For example, *formerly* and *formally* are confused by college students, and *surprise* is sometimes listed as troublesome. Here again pronunciation, not mispronunciation, is the villain. There are millions of people to whom *formerly* and *formally* are identical; it is ridiculous for a mere freshman handbook to accuse these people of mispronunciation. Even in areas where the midwestern *r* survives before other consonants, assimilation has eliminated the first *r* in *surprise* quite generally (as reported by Hempl in 1893 and by many observers since). These examples can be multiplied by an examination of almost any handbook (with the notable exception of Perrin's and Marckwardt and Cassidy's); since traditional handbooks are so similar, it is pointless to cite them by title.

Spelling must be taught. It should be taught efficiently and effectively, since it is an accomplishment of a very low order, to leave as much time as possible for positive improvement in written expression and communication. The handbook can be very helpful to the hard-pressed instructor if it accurately distinguishes various types of misspellings as a diagnostic device. But the textbook writers cannot rely on older handbooks for information; they must go to studies of spelling-error frequency and to standard descriptions of present-day pronunciation.

J. B. McMILLAN

Tenth Anniversary

With this issue *College English* ends its tenth year as a separate publication. The College Edition of the *English Journal* began in 1928 and became more completely specialized until the issues of 1938-39 approximated the present magazine. The first issue under its present name appeared in October, 1939. Perhaps this is a good time for revaluation. What department or type of article do you find most useful? Should *College English* include something it does not now have? Does it include anything which could be omitted? Write your suggestions to the Editor.

NCTE News

The 1949 *Directory of Officers, Committees, and Affiliates* is out. Any member who has not received a copy by May 15 should notify the Secretary at 211 West Sixty-eighth Street, Chicago 21.

The Council has been asked by the Military Government for Germany to sponsor the sixty-day visit of Dr. Frederick Geissler, a Berlin teacher of English, to study the teaching of English in the United States. The government gives Dr. Geissler a *small* travel fund and a per diem allowance for living expense. President Marion C. Sheridan is acting for the Council in helping Dr. Geissler to see as much democratic teaching of English, in as various communities, as is possible with limited travel. The visitor spent several months as a student in Teachers College, Columbia, so that he already knows something of our schools. He is spending sixty days here, from about mid-April to mid-June.

The United States Armed Forces Institute has also called upon the Council for assistance. The Council is supplying the Institute with two panels of names of classroom teachers of English, supervisors, and "experts" to help in choosing a textbook in composition and grammar at the senior high school level for use by the Institute.

The NCTE Annual Meeting this year will be in the Hotel Statler, Buffalo, November 24-26. Room reservations are handled directly by the hotel. Those who can conveniently share rooms are asked to do so.

Among the scores of actions taken by the Council Executive Committee in a driving session of two and a half days in February was the appointment of a Committee on the Teaching of Grammar and Usage in American Schools. The members of this committee are all persons of recognized ability, and they were carefully chosen to avoid prede-

termination of the report. Their work will perhaps overlap somewhat that of the Commission on the English Curriculum but will be more concentrated on a single crucial issue. Anyone who has *evidence* which the committee can use should send it in. (For names, see *Directory*.) Opinions and theoretical arguments would *not* be helpful.

Whether high-school and college students who expect to enter vocations in which language plays a secondary role should have specialized courses in English will be carefully considered by two committees authorized at the February executive meeting. One is the Committee on English in Preprofessional College Programs (premedical, pre-dental, pre-engineering, etc.); the other is English in Vocational Preparation (for high-school students expecting to go directly into business or industry). In the creation of these committees there is no assumption that we need to establish courses in engineering English, business English, etc.; they are commissioned to study the problems which arise in the English education of such students and to recommend any modification in method and/or subject matter which can be shown to be desirable.

A committee on television? The NCTE does not yet have one, but it should, and probably will, have one soon. Teachers of English who are teaching television appreciation, making use of television in school, or helping to influence television programs will do well to write briefly of their work to the NCTE president, Marion C. Sheridan, New Haven High School.

NCTE Nominations

The Council's Nominating Committee, elected by ballot (without nominations) by

the Board of Directors, consists this year of Robert C. Pooley, University of Wisconsin, *chairman*; Dora V. Smith, University of Minnesota; Helene W. Hartley, Syracuse University; Porter G. Perrin, University of Washington; and Ruth Mary Weeks, Paseo High School, Kansas City, Missouri. This Nominating Committee presents at this time a slate of nominees for officers of the Council and for Directors-at-Large. Additional nominees may be named by petition of twenty Directors accompanied by written consent of the persons so nominated and delivered to the Secretary-Treasurer, 211 West Sixty-eighth Street, Chicago 21, on or before August 15. Election is by the Board of Directors next Thanksgiving. At that time, nominations from the floor are permitted.

The Nominating Committee's slate follows:

For President: MARK NEVILLE, John Burroughs School, St. Louis, Missouri

For First Vice-President: PAUL FARMER, Henry W. Grady High School, Atlanta, Georgia

For Second Vice-President: EDNA STERLING, Seattle Public Schools, Seattle, Washington

For Secretary-Treasurer: W. WILBUR HATFIELD, 211 West Sixty-eighth Street, Chicago 21, Illinois

For Directors-at-Large (six to be elected):

MILTON ZISOWITZ, Forest Hills High School, Forest Hills, New York City

STIRLING BROWN, Howard University, Washington, D.C.

WILLIAM R. WOOD, Evanston Township Schools, Evanston, Illinois

E. LOUISE NOYES, Santa Barbara High School, Santa Barbara, California

MILDRED DAWSON, Elementary Schools, Kingston, New York

BLANCHE TREZEVANT, State Supervisor of English, Baton Rouge, Louisiana

An enthusiastic group of more than five hundred teachers attended the Conference on College Freshman Courses in Composition and Communication, sponsored by NCTE in Chicago, April 1 and 2. Registrants came from as far away as Florida,

New Hampshire, and Kansas. John C. Gerber, State University of Iowa, was chairman; George Wykoff, Purdue University, associate chairman, and Ernest Samuels, Northwestern University, chairman of the local committee.

Each of the six program sessions had a central topic. The opening session on concepts basic to these Freshman courses had James M. McCrimmon, Galesburg Branch of the University of Illinois, and Richard M. Weaver, University of Chicago, as principal speakers. It made clear the dichotomy of professional opinion: Freshman composition should deal primarily with the medium of expression (semantics, for example) *versus* Freshman composition should go beyond correctness and accuracy to help the student to feel ethically responsible for his utterances. The problems of *grading* papers obsessed some of the speakers from the floor.

The second session provided four illustrations of theories of course organization. Wallace Douglas described the Northwestern University course, which includes reading of expository prose and of imaginative literature, with papers (both in class and out) growing out of the readings. S. I. Hayakawa, now editor of *Etc.*, projected a Freshman course built around semantics. Harold B. Allen explained the University of Minnesota course which uses a study of communications—including semantics, newspapers and magazines, radio, photoplay, and television—as the subject matter about which students read, listen, write, and speak. Virginia French told of a course in Teachers College, Columbia University, for prospective teachers of nonacademic subjects in which communication through music and graphic art is studied along with that through language and used to break down students' indifference.

The four areas in which research is especially needed and also feasible are, according to Paul B. Diederich, Board of Examiners, University of Chicago, those of diagnostic tests for the placement of students, other types of tests, the grading of papers, and the methods and results of instruction.

The session on articulation of high school and college work began with Lionel Lightner's description of the very stiff course given in the privileged New Trier Township High School. A. K. Stevens retold the story of continuing co-operation between the University of Michigan and Michigan high schools and declared that articulation "is achieved only where there is willingness to confer on a level of equality." A speaker from the floor suggested that a workshop for administrators might decrease the assignment of English classes to specialists in *other* subjects.

At the instructional-methods session Robert H. Moore, University of Illinois, recommended a Freshman-course magazine as a stimulus for superior students not in special "brilliant" classes. Carrie Stanley, State University of Iowa, said the lowest fifth need sympathy and a *chance* to succeed by writing about something they know and care about—with help, of course, when they find difficulty in expression. "Slow students must not be allowed to feel slow forever." Robert C. Pooley, University of Wisconsin, whose topic was "Handling Problems of Grammar," declared that grammar is not spelling, not punctuation, not usage. It is, he said, the study of inflectional forms and the structure of sentences. Even grammar in this sense if it is taught in isolation accomplishes nothing.

The student must learn in the setting of his own communication. Division of opinion concerning grammar which intruded in earlier discussions of the conference, reappeared in the discussion which followed these papers.

Those who spoke on the problems of obtaining and maintaining a competent staff for Freshman English were John W. Ashton, Indiana University; Carlton Wells, University of Michigan; and J. P. Callahan, Kansas State College. All agreed that it is not merely a matter of supply and demand but of getting teachers who are interested and willing to learn and to experiment. The teaching load, assistance of beginners by the experienced, and the nature of the course should all encourage the instructors' growth.

So lively and helpful did all these sessions prove that the vote to have another similar conference next spring was practically unanimous. A luncheon meeting asked the Conference Committee to arrange an informal organization of chairmen or directors of Freshman courses for exchange of information and possible co-operation in research.

A planographed report with the full text of the papers and digests of the discussions at this year's conference will be available at about \$2.00 a copy. Order at once from the NCTE office, 211 West Sixty-eighth Street, Chicago.

NCTE Convention at Buffalo

Theme: "ENGLISH FOR EVERY STUDENT"

Date: NOVEMBER 24-26, 1949

Headquarters: HOTEL STATLER

Start planning now to be there!

Report and Summary

About Education

TEACHERS INTERESTED IN CONTEMPORARY trends in communication courses will find several innovations in Colgate's experiment in the field, according to John B. Hoben, director of English communication there. "English Communication" at Colgate University is a skill course required of all juniors. This advanced-level speaking-writing course investigates the modern media of the press, radio, and screen. Freshmen and some sophomores receive individual instruction in the preceptorial guidance program, and the sophomore general examination eliminates students deficient in English usage. The chief work of the first term is practice in informational writing and speaking based on analysis and observation of newspapers, news weeklies, newscasters, and magazines; the second term stresses critical and persuasive writing and speaking and an acquaintance with motion pictures. Major materials for the current year are student subscriptions to the *New York Times*, *Time*, *Broadcasting*, *Harper's*, *New Republic*, *Variety*, *New Yorker*, and *Mercury*. Additional matter for observation and analysis is provided by motion-picture exhibition, radio broadcast, and a special reading-room for the course.

A modified form of this course will be offered as a special service to teachers in the 1949 summer session. It will be one of several courses co-ordinated with a workshop in English language.

A TREND IN GRADUATE WORK IN English is indicated by Professor William Van O'Connor who writes us:

Two excerpts from the revised requirements for the Ph.D. in English literature at the University of Minnesota may be of interest to many of your readers. The first of them is as

follows: "Approximately ten days before the preliminary oral examination, candidates will be required to take a three-hour written examination designed to test their critical powers. All candidates are advised, though not required, to take at least one course of six credits devoted primarily to the study of a literary technique." (The courses referred to are these: 120-121, "Interpretation of Poetry"; 123-124, "Technique of the Novel"; 175-176, "History of English Verse"; 184-185-186, "Interpretation of Drama.") A spokesman for the English Department Council also stated that it is their intention "to suggest by every possible means that the student's aim should be a limber, working knowledge of the whole process of literary history."

THE LIBRARY OF CONGRESS WILL sponsor a series of sixteen "extended essays" dealing with aspects of American civilization in the twentieth century. Individual volumes will discuss the American people; the scientific basis of our civilization; the American home; safeguarding the people's health; changing patterns of American industrialism; the American farmer; the labor movement; changing political institutions; democracy, nationalism, and the military arm; American literature and literary criticism; the fine arts; American education; dissemination and discussion of the news; The American motion picture; American scholarship; and faith and philosophy. The series will be edited by Ralph Henry Gabriel, professor of history at Yale University. Professor Gabriel has served as general editor for the fifteen-volume series "The Pageant of America," 1926.

THE TEACHING OF ENGLISH TO foreigners in American colleges and universities was recently made the subject of a

survey by Dr. Robert J. Conklin, chairman of the Curriculum Committee, Springfield College, Springfield, Massachusetts. He sent questionnaires to fifty-eight institutions across the country selected on the basis of their enrolment of foreign students. He had 100 per cent response! The three questions he asked were:

1. Do you hold foreign students to the same standard of written and spoken English as you do students whose native tongue is English?
2. What are your requirements for written from foreign students?
3. What do you offer in the way of special tutoring for foreign students?

On the basis of the data assembled from the answers received Dr. Conklin feels that *four* conclusions are justified:

1. That the difficulties encountered by foreign students in mastering English constitute a nation-wide problem, as indicated by the one hundred per cent response to the questionnaire regarding present methods of dealing with this situation
2. That most institutions, whether large university or small college, are not completely satisfied with their present method of handling this problem. While theoretically the same standard of English is required of foreign students as of the native-born, frequently the application of this parity is left to the individual instructor, who ordinarily tempers justice with mercy
3. That practically every institution offers some tutoring facilities for foreign students who have the money and the ambition to avail themselves of the opportunity
4. That a highly efficient program of instruction of foreign students has been set up at a few institutions, but that the cost of recording devices, listening booths, visual aides, and specially trained faculty is for the majority of colleges still prohibitive.

The three institutions which seem to have experimented with the most highly organized courses Dr. Conklin found to be Louisiana State University, the Colorado School of Mines, and Teachers College, Columbia University. A copy of an illustrated folder printed in Spanish describing

the course given at Louisiana State may be secured by writing to Dr. A. J. Thompson, director, Division of Latin Americas, Department of State, Washington, D.C. Reprints of an article by H. M. Crain in the *Mining Congress Journal*, July, 1945, which describes the course at the Colorado School of Mines may be had by writing to the school at Golden, Colorado. Some of the details concerning the tests given to foreign-language students at Teachers College are printed in the *Teachers College Record*, February, 1947, in an article entitled "Living and Learning in English," by Aileen Kitchen and Virginia French.

As Dr. Conklin concludes: "Undoubtedly the recent government regulation that in the future only such students as can demonstrate some command of written and spoken English will be admitted on student visas will have an effect upon future developments in this field."

CONCERNING THE DISMISSAL AND probation of six faculty members of the University of Washington (three of them members of the English department) for their alleged communistic beliefs, the *Nation* has recently carried two articles expressing diametric points of view. In the issue of February 26, Professor John L. Childs of Columbia University gives his reasons in defense of the action of the university. In the succeeding issue, March 5, Carey McWilliams of the *Nation's* staff, an ardent worker for civil liberties, condemns the action. In connection with this controversy a further point for meditation is added by Craig Thompson's article in the *Saturday Evening Post* (March 12) entitled "Here's Where Our Young Commies Are Trained" describing the Jefferson School of Social Science in New York City.

PRINCETON UNIVERSITY HAS introduced a new academic program under which it has discarded the traditional college practice of requiring a specific number of course credits for a degree and has also drastically revised present standards of

"passing" and "failure." The faculty has established a system of "sliding averages." A student who fails a subject will not have to repeat that course or an equivalent

course. His total performance instead of individual course grades will be the criterion for determining whether he should be allowed to continue in college.

About Literature

IN "JOHN DOS PASSOS: THE LOSS OF Passion" Irving Howe analyzes and reevaluates the whole range of that novelist's works. His reflections were touched off by the recent appearance of *Grand Design*, which Howe judges one of Dos Passos' worst. *U.S.A.* he thinks his best, the novels since then less strong. To discover the reason for this decline is Howe's particular concern. He concludes that the quality of Dos Passos' work "rests completely on the feeling he can directly put into it." Some of his early writings when he was trying to save Sacco and Vanzetti, when he was openly rebellious about a number of other things, Howe thinks, had real vitality. Once, however, Dos Passos' "rebellious feeling, which had always buttressed the shaky structure of his novels, was gone, there was nothing to take its place except dull, somber void." As he kept writing, Howe concludes, it became increasingly clear, "that the recent novels were extracted by the force of will rather than eased by spontaneous imagination." Howe's essay appears in the March *Tomorrow*.

In the January issue of the same magazine Howard Mumford Jones writes on "Literature and the Economic Order" and M. Scott Kenyon on "Free-Lance Writing Is Risky." Jones remarks, *inter alia*, that English departments recognize literature as an art but that they have not yet awakened to the fact that writing and publishing are an industry. Nevertheless, he continues, at no previous period in literary history have economic and social pressures upon the writer been so tremendous as they are now. He gives his own illustrations, but the whole of Kenyon's article on the hazards of free-lance writing provides a major footnote to Jones's thesis. Kenyon's article is a good one to which to direct students, describing as it

does the habits of editors, the marketing of manuscripts, and numerous other details all illustrated out of personal experience. ("Kenyon," by the way, is a pseudonym.)

"HOW CORRECT MUST CORRECT English Be?" Norman Lewis made an informal investigation for *Harper's Magazine* and gives the results in the March issue. He sent out questionnaires to 750 educated people, of whom 468 answered. The questionnaire contained nineteen sentences in each of which a controversial grammatical expression was underlined with space for approval or disapproval of the usage. Each person was asked to express his or her opinion about the acceptability of each sentence in everyday speech. The most liberal group—the one most inclined to accept these usages—was composed of 155 college teachers of English, who piled up an aggregate acceptance ratio of 70 per cent! This would certainly seem to indicate that the idea of English as a living, changing language had penetrated (contrary to current myths) to a few academic cloisters! The most conservative group, by the way, was that composed of the editors of women's magazines!

The answer to why the female of the species must be so protected may perhaps be found in a completely unrelated article "The Magazines Women Read," by Ann Griffith, in the March *American Mercury*. Despite the great diversity in women's reading habits, she says, it seems a fact that the magazines designed *exclusively* for women are all pretty much alike. As Miss Griffith goes on to analyze the product, it is apparent that no heroine who said, "It is *me*," or a hero who said, "She acts as if she *was* my wife," would knowingly be allowed to appear within the pages of any woman's magazine.

Books

INTRODUCTION TO LITERATURE

What the editors of *Introduction to Literature*¹ have attempted in this anthology for college freshmen may perhaps be best understood by glancing at their earlier companion volume, *Toward Liberal Education*. There the prose selections are arranged under similar divisions but with emphasis more on various aspects of civilization than on its effects on human personality. In the last selection of *Toward Liberal Education*, however, Lewis Mumford insists that "the primacy of the person" must be reasserted in the renewal of civilization. His point of view is reflected (whether accidentally or intentionally) in the divisions of the second volume devoted purely to literature as the emphasis shifts to man the individual. For example, the heading "Science" of the earlier volume becomes "Man's Universe" in the second, "Society" becomes "Man and Man," and "Religion and Philosophy" becomes "Man's Beliefs." Under such headings English and American poetry of the past and of the present are interspersed with short stories and dramas ranging from Euripides through Marlowe, Balzac, Turgenev, Maupassant, Chekhov, Pirandello, to Faulkner, Hemingway, Thurber, and O'Neill. The freshman for whose use this volume has been prepared may thus be introduced to literature somewhat more cosmopolitan than the traditional offerings.

A second table of contents enables the student to study the selections by form rather than by theme if he so desires. As an aid to the aesthetic approach there have been included twenty-one critical interpretations written by teachers of English from colleges and universities in the United States and Canada.

¹ *Introduction to Literature*. Edited by Louis G. Locke, William M. Gibson, and George Arms, New York: Rinehart, 1948. Pp. 592. \$2.75.

Browsing through this anthology, one comes upon Browning's "Grammarians" among representatives of "Learning" in the first division, "Man, the Individual"; under "Vistas of the Mind," the second subdivision, Tennyson's "Ulysses," Marlowe's "Dr. Faustus," and Emily Dickinson's "Chariot" are typical selections. In the third subdivision, "Values of the Individual," beauty, friendship, love, pride, success, all have a spokesman in Poe, Shakespeare, the Brownings, or Emily Dickinson. Setting high value on his dreams of success, Thurber's "Walter Mitty," pathetically ineffective in life, appears in one of the tales rounding up this division. Various old favorites will be found among the lyrics under the heading "Man on Beauty" as well as some unusual lines on "Art" by Herman Melville and a skilful suggestion of the sublime in poetry in "Ars poetica," by Archibald MacLeish.

The next division, "Man's Universe," seems to include, in accordance with Emerson's definition of nature, all that is not the spirit of man and stresses man's close communion with his environment as well as what he has made of it. Burns's "Banks o' Doon," Wordsworth's "Westminster Bridge," and Sandburg's "Prayers of Steel" are indicative of the range here. No selections of any group are more thought-provoking than those under the heading "Man and Man." There one finds the ironic tribute to the Queen in "1887" by A. E. Housman; the poetic contrast of Old World and New in "American Letter" by Archibald MacLeish; and the reflection of moral choice in selections as different as the two satirical sonnets, "Karma" and "How Annandale Went Out," by Robinson; "A Prayer for My Daughter," by Yeats; and the poignant tale of "The Rocking-Horse Winner," by D. H. Lawrence.

Somewhat less satisfying than the con-

temporary prose selections under "Religion and Philosophy" in *Toward Liberal Education* are the poems under the last division, "Man's Beliefs." One turns from essays on religion by Henry Emerson Fosdick and William E. Hocking in the earlier volume and looks in vain for equal assurance in contemporary poets. Milton and the seventeenth-century metaphysical poets as well as Wordsworth are, to be sure, well represented; but the only two poets near our own time indicating an abiding faith are Emily Dickinson and Gerard Manly Hopkins. Blake, Emerson, and De la Mare show a changing attitude toward religion, a challenge to the old or a quest for the new, and perhaps slightly suggest Mr. Joad's insistence in the earlier volume on the evolution of religion or Mr. Hocking's vision of a world faith. Profoundly moving and significant in its position at the end of this last division is the spiritual development of Admetus in the Greek drama, "Alcesteis."

On the whole this anthology should be challenging and stimulating to freshmen as an introduction to literature.

MARY A. WYMAN

HUNTER COLLEGE, NEW YORK

A PROGRAM, NOT A COURSE OR DEPARTMENT

*American Studies*¹ is an important little book. As its title suggests, it outlines the various programs of study in the field of American civilization which American universities have developed during the past generation. But it does much more than this; it also outlines the philosophy of education which has motivated the development of many of these programs. In contrast to the traditionalism of educators like Chancellor Robert M. Hutchins and Mortimer Adler, and the classicism of Mark Van Doren and Norman Foerster, it reaffirms the progressive idealism which Emerson and

Whitman preached, and which Charles W. Eliot and John Dewey practiced in education. But because it defines emphatically the contrast of the traditional and the progressive ideals of education, some readers may find it a disagreeable book. Like Emerson's "American Scholar," it may sometimes arouse "the silence of foregone dissent"; but it will also stimulate men's thinking.

The first chapter on "Time and the Colleges" defines the philosophy of *American Studies* as one which emphasizes the present and future tenses equally with the past. Opposing the historical emphasis of the traditionalists, Professor McDowell again proclaims a strong present tense, to be achieved in education by the study of American civilization from the point of view of philosophy and the social sciences as well as of history—whether political or literary. An interdisciplinary (interdepartmental) program of American studies will correct the traditional overemphasis on the historical past. "American courses are the report on American civilization which colleges and universities make to the nation and the world."

The central chapters summarize the findings of the various committees appointed by the National Council of Teachers of English, which during recent years have studied the history of American courses in colleges and universities, and which have surveyed and compared the "curriculums" (not *curricula*!) that have been developed by them. The second chapter describes the growth of "General Education" and the elective system, in its larger aspects. The next surveys the types of "American Studies" which universities have offered. The next surveys the "Curriculums in American Studies" which they have instituted to integrate these courses. The fifth chapter describes "The Minnesota Program" in detail, to illustrate how one of these curriculums has been developed and now operates.

But in the process of presenting these facts, Professor McDowell also defines his ideas. His "general" education is not "uni-

¹ Tremaine McDowell, *American Studies*. Minneapolis: University of Minnesota Press, 1948. Pp. ix + 96. \$1.50.

form" education: therefore, the Minnesota program differs from both the Chicago and the Harvard programs in that it does not require its junior students to take a large group of fundamental courses. He rejects the assertion of Ignazio Silone that "men must agree on . . . what is good, what evil; what is beautiful, what ugly," emphasizing rather that men must "learn how to live peacefully in a world in which nations and races can never agree as to what is good, or beautiful." And, finally, he defines his ideals of "regionalism" (as opposed to provincialism), of "cultural nationality" (as opposed to political nationalism), and of world co-operation (as opposed to political nationalism), and of world co-operation (as opposed to economic imperialism). These are the ideals which he hopes the progressive theory

and practice of "American Studies" may help to realize.

Professor McDowell's facts are fresh and interestingly presented, his ideas are original and sharply defined. His book sometimes suffers from too great a concentration and too sharp a definition: sometimes he oversimplifies in order to gain clarity and overemphasizes in order to enforce conviction. His style alternates between the academic and the eloquent and lacks the easy assurance which has contributed to the popularity of the writings of Chancellor Hutchins and Mark Van Doren. His book might well be expanded into a series of popular essays. But, although it is little, it is very important.

FREDERIC I. CARPENTER

UNIVERSITY OF CALIFORNIA

Brief Reviews

[Mention under this head does not preclude review elsewhere.]

FOR THE GENERAL READER

Peace, My Daughters. By SHIRLEY BARKER. Crown. \$3.00.

This is a *different* story of Salem witchcraft in the 1690's. The devil appeared in the person of handsome young John Horne, and soon children and young girls were tormented, abused, and persecuted by witches whom they accused in raptures and ravings and hysterical convulsions. Witches were condemned by ministers and judges. In mounting excitement the reader sees the greed, envy, and ambition in the human heart and the manifestations of evil. In the end society is freed of this delusion in the 1690's, and Reverend Samuel Willard pronounces the benediction: "Fear and distrust and hatred are gone among men. . . . The spirit of persecution has gone from among us. . . . Peace, my daughters." Seventeenth century!

Double Muscadine. By FRANCES GAITHER. Macmillan. \$3.50.

The author was reared and educated in Mississippi and thoroughly understands the background of this novel, which is based upon the records of an actual murder trial. A beautiful yellow girl is being tried for the attempted murder of her owner's whole family. A child died. The trial is followed day by day. The interest lies not in the prisoner's guilt so much as in the effect the spectacular trial, which fascinates

the community, has upon the public and everyone concerned. The judge, the doctor, many jurors, and witnesses stand up quite well as humane, intelligent people. Only the merciless backwoods lawyer who defends the slave girl is swayed by purely personal motives. A social study. March Book-of-the-Month selection.

To Hell and Back. By AUDIE MURPHY. Holt. \$3.00.

The author was born on a sharecropper farm in Texas, started working when nine years old, joined the army at eighteen. His outfit fought from North Africa to Germany. Readers may shy away from war aims, politics, and ambitions of top brass, heroes and persecutions; but youth facing another war, and older people who want a war to end something, should read this story of what being a soldier is like. Written in the first person, it is clear and convincing. The main reason he wrote the book, he says, is to remind a forgetful public of the boys who never came home. "The little fellow who did what he was told and paid the price" is, to the writer, the great man of the war. "My Country—America. I may be branded by the war, but I will not be defeated by it. . . . I will learn to live again." Youth!

Toasted English. By MARGHANITA LASKI. Houghton. \$2.50.

The caste system in England comes in for a whimsical spoofing. Five people who escaped from Singa-

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Index

NOTE.—Titles of articles followed by (R) are in the Round Table.

- Adam's Soliloquy in Book X of *Paradise Lost*, Kester Svendsen, 366
- After Reading Poems by Thomas Merton (Sonnet), Maxine Brinkley, 405
- Aladár Kuncz, Hungarian-Transylvanian Writer (1886-1931), Joseph Remenyi, 133
- Ames, Russell, Sinclair Lewis Again, 77
- Antigone: Student Production (Poem), Sister M. Maura, 474
- Anxious Generation, The, Wallace Stegner, 183
- Ashton, J. W., Ends and Means in the General Course in Literature, 334
- Baker, Brooks, Freshman Theme Reader (Verse), 408
- Baker, Joseph E., Freedom for Critics, 313
- Basic Communications Course Reconsidered, The, Frederick Sorenson, 324
- Bead for Donahoe, A (R), Frederick L. Gwynn, 409
- Berkelman, Robert, The Drama in Shakespeare's Sonnets, 138; Testing by Imitation, 103
- Boas, Guy, The Drama of Sean O'Casey, 80
- Bowman, Sylvia E., The Great Books Method and the Teaching of English (R), 165
- Brinkley, Maxine, After Reading Poems by Thomas Merton (Sonnet), 405
- Brown, James I., Communication Quotes (R), 167; A Comparison of Listening and Reading Ability (R), 105
- Can the Study of Literature Be Revived? Marvin T. Herrick, 146
- Chicago Convention, The, 283
- Christensen, Francis, "From Heaven, or Near It" (R), 107
- Class of '50 Reads *Othello*, The, William R. Mueller, 92
- College English for American Democracy, W. L. Werner, 210
- College Teaching of English, The: A Bibliography, Edna Hays, 441
- Communication Quotes (R), James I. Brown, 167
- Comparison of Listening and Reading Ability, A (R), James I. Brown, 105
- Composition Instructor, The: Priest or Scientist? (R), James M. McCrimmon, 222
- Composition in the New Curriculum, Henry W. Sams, 98
- Course in World Literature, A, Boyd Guest, 399
- Cultural Levels and Functional Varieties of English, John S. Kenyon, 31
- Current English Forum, 37, 108, 168, 280, 345, 406
- Day, Martin S., Mr. Pope Improved (R), 341
- Delta Revival, John W. Wilson, 299
- Diederich, Paul B., The Use of Essays To Measure Improvement, 395
- Drama of Sean O'Casey, The, Guy Boas, 80
- Drama in Shakespeare's Sonnets, The, Robert Berkelman, 138
- Dunkel, Wilbur D., The Essence of Shaw's Dramaturgy, 307
- Dunn, Undine, "Read That Old Stuff?" (R), 476
- Ends and Means in the General Course in Literature, J. W. Ashton, 334
- Engle, Paul, Five Years of Pulitzer Poets, 237
- English for Maturity, Thomas Clark Pollock, 244
- Essence of Shaw's Dramaturgy, The, Wilbur D. Dunkel, 307
- Five College Dictionaries, James B. McMillan, 214
- Five Years of Pulitzer Poets, Paul Engle, 237
- Flaubert's *Madame Bovary*, Robert Wooster Stallman, 195
- Flesch, Rudolph, New Facts about Readability (R), 225
- For a Responsible Rhetoric (R), P. G. Perrin, 222
- Freedom for Critics, Joseph E. Baker, 313
- Freshman Theme Reader (Verse), Brooks Baker, 408
- "From Heaven, or Near It" (R), Francis Christensen, 107
- Fullington, James F., Training for Teaching or Research, 259
- Function of Literary Research, The: A Reconsideration, Robert E. Spiller, 203
- Gassner, John, Tennessee Williams: Dramatist of Frustration, 1
- Goethe and America, Christian F. Melz, 425
- Great Books Method and the Teaching of English, The (R), Sylvia E. Bowman, 165
- Green, Paul, Symphonic Drama, 359
- Guest, Boyd, A Course in World Literature, 399
- Gwynn, Frederick L., A Bead for Donahoe (R), 409
- Hamlet and Freud, Marshall W. Stearns, 265
- Hamlet's Lack of Balance (R), Ralph A. McCanse, 476
- Haugh, Robert H., Joseph Conrad and the Revolution, 273
- Hays, Edna, The College Teaching of English: A Bibliography, 441
- Herrick, Marvin T., Can the Study of Literature Be Revived? 146
- Hotchner, Cecelia A., A Research Exercise for Freshman Composition (R), 339
- How Shall the Undergraduate Read Chaucer? Some Suggestions, H. M. Smyser, 375
- Jacobs, Willis D., A Modest Proposal, 379
- John Steinbeck: Naturalism's Priest, Woodburn O. Ross, 432

- Jones, Joseph, Triolet: "Under the Right Persuasion" (Poem), 162
- Joseph Conrad and the Revolution, Robert H. Haugh, 273
- Karl Shapiro: The Development of a Talent, William Van O'Connor, 71
- Kenyon, John S., Cultural Levels and Functional Varieties of English, 31
- Kohler, Dayton, Time in the Modern Novel, 15
- Last of the Women Georges, The, L. Ruth Middlebrook, 141
- Limiting Research-Paper Subjects (R), Hargis Westerfield, 41
- Linguistics and Pedagogy: The Need for Conciliation, Thomas Pyles, 389
- McCanse, Ralph A., Hamlet's Lack of Balance (R), 476
- McCrimmon, James M., The Composition Instructor: Priest or Scientist? (R), 222
- McKee, J. H., Some Invalid Statistics on Invalidity (R), 224
- McMillan, James B., Five College Dictionaries, 214
- Many-leveled Fiction: Virginia Woolf to Ross Lockridge, William York Tindall, 65
- Melz, Christian F., Goethe and America, 425
- Middlebrook, L. Ruth, The Last of the Women Georges, 141
- Millhauser, Milton, Universal English at the University of Bridgeport (R), 340
- Misinterpretation of Freud (R), Elliot M. Schrero, 476
- Modest Proposal, A, Willis D. Jacobs, 379
- Mr. Pope Improved (R), Martin S. Day, 341
- Mueller, William R., The Class of '50 Reads *Othello*, 92
- Nathan, Norman, What's in a Name? (Poem) (R), 344
- NCTE News, 482
- NCTE Notice, 102
- NCTE Officials (Photographs), 383
- New Facts about Readability (R), Rudolph Flesch, 225
- Note on Intentions, A (R), Robert Wooster Stallman, 40
- O'Connor, William Van, Karl Shapiro: The Development of a Talent, 71
- Ogden, H. V. S., On Teaching the Sentence Outline, 152
- On Teaching the Sentence Outline, H. V. S. Ogden, 152
- Open Letter from a College English Teacher, An (R), Frederic E. Pamp, Jr., 42
- Our Contemporary Henry James, Edward Wagenknecht, 123
- Overedited Anthology, The (R), P. D. Westbrook, 343
- Pamp, Frederic E., Jr., An Open Letter from a College English Teacher (R), 42
- Parker, John W., "Tomorrow" in the Writings of Langston Hughes, 438
- Perfect Revenge, The—Hamlet's Delay: A Reconsideration, Edward Wagenknecht, 188
- Perrin, P. G., For a Responsible Rhetoric (R), 222; Sample Trends in the College Teaching of English, 251
- Pollock, Thomas Clark, English for Maturity, 244
- Predicament of Modern Poetry, The, Henry W. Wells, 371
- Public for Poetry? A, Richard R. Werry, 8
- Punctuating Nonrestrictives, W. Paul Jones, 158
- Pyles, Thomas, Linguistics and Pedagogy: The Need for Conciliation, 389
- "Read That Old Stuff?" (R), Undine Dunn, 476
- Rejoinder to Professors Perrin and McCrimmon, A (R), Richard G. Wendell, 409
- Remenyi, Joseph, Aladár Kuncz, Hungarian-Transylvanian Writer (1886-1931), 133
- Report and Summary, 44, 110, 170, 227, 290, 345, 414
- Research Exercise for Freshman Composition, A (R), Cecelia A. Hotchner, 339
- Reviews, titles of books: The American Language, Supplement II (Mencken), H. B. Allen, 116; American Studies (Tremaine McDowell), Frederic I. Carpenter, 489; Chaucer's World (Rickert, Olson, Crow), Howard R. Patch, 175; Criticism: The Foundation of Modern Literary Judgment (Schorer, Miles, McKenzie), Norman F. Nelson, 417; Elizabethan and Metaphysical Imagery (Tuve), Helen C. White, 53; New College Standard Dictionary, Winston Dictionary, American College Dictionary, Macmillan Modern Dictionary, Webster's Collegiate Dictionary (Five College Dictionaries), James B. McMillan, 214; History of Modern Drama (Clark, Friedley), George F. Reynolds, 54; Interpretation of Shakespeare, An (Craig), George R. Potter, 231; Introduction to Literature (Locke, Gibson, Arms), Mary A. Wyman, 488; Literary History of England (Baugh, Brooke, Chew, Malone, Sherburn), E. A. Cross, 293; Literary History of the United States (Spiller, Thorpe, Johnson, Canby), Oscar Cargill, 353; La Poésie américaine "moderniste" (Raiziss), M. Brinkley, 417; Rage for Order (Warren), Norman E. Nelson, 176; Study of Literature for Readers and Critics (Daiches), William Van O'Connor, 115; Teaching English Usage (Pooley), H. L. Mencken, 55; Theory of American Literature, The (Jones), Floyd Stovall, 352
- Reynolds, Paul E., Testing—But How? (R), 410
- Ross, Woodburn O., John Steinbeck: Naturalism's Priest, 432
- Sample Trends in the College Teaching of English, P. G. Perrin, 251
- Sams, Henry W., Composition in the New Curriculum, 98
- Schero, Elliot M., Misinterpretation of Freud (R), 476

- Sinclair Lewis Again, Russell Ames, 77
 Sister M. Maura, *Antigone: Student Production* (Poem), 474
 Smyser, H. M., How Shall the Undergraduate Read Chaucer? Some Suggestions, 375
 Some Invalid Statistics on Invalidity (R), J. H. McKee, 224
 Sorenson, Frederick, The Basic Communications Course Reconsidered, 324
 Spiller, Robert E., The Function of Literary Research: A Reconsideration, 203
 Stallman, Robert Wooster, Flaubert's *Madame Bovary*, 195; A Note on Intentions (R), 40
 Stearns, Marshall W., Hamlet and Freud, 265
 Stegner, Wallace, The Anxious Generation, 183
 Sullivan, Paul R., Untheological Grace (R), 164
 Svendsen, Kester, Adam's Soliloquy in Book X of *Paradise Lost*, 366
 Symphonic Drama, Paul Green, 359
 Teaching of Word Order, The, Bertha M. Watts, 328
 Tennessee Williams: Dramatist of Frustration, John Gassner, 1
 Tenth Anniversary, 481
 Testing—But How? (R), Paul E. Reynolds, 410
 Testing by Imitation (R), Robert Berkelman, 103
 Thirty-eighth Annual Meeting of the National Council of Teachers of English, 50
 Time in the Modern Novel, Dayton Kohler, 15
 Tindall, William York, Many-leveled Fiction: Virginia Woolf to Ross Lockridge, 65
 To Write the Truth, Richard M. Weaver, 25
 "Tomorrow" in the Writings of Langston Hughes, John W. Parker, 438
 Toward Achieving the Objectives of Freshman Composition, George S. Wykoff, 319
 Training for Teaching or Research, James F. Fullington, 259
 Triolet: "Under the Right Persuasion" (Poem), Joseph Jones, 162
 Universal English at the University of Bridgeport (R), Milton Millhauser, 340
 Untheological Grace (R), Paul R. Sullivan, 164
 Use of Essays To Measure Improvement, The, Paul B. Diederich, 395
 Wagenknecht, Edward, Our Contemporary Henry James, 123; The Perfect Revenge—Hamlet's Delay: A Reconsideration, 188
 Walcutt, Charles C., Whitman's "Out of the Cradle Endlessly Rocking," 277
 Watts, Bertha M., The Teaching of Word Order, 328
 Weaver, Bennett, What Do Students Read? (R), 411
 Weaver, Richard M., To Write the Truth, 25
 Wells, Henry W., The Predicament of Modern Poetry, 371
 Wendell, Richard G., A Rejoinder to Professors Perlin and McCrimmon (R), 409
 Werner, W. L., College English for American Democracy, 210
 Werry, Richard R., A Public for Poetry? 8
 Westbrook, P. D., The Overedited Anthology, 343
 Westerfield, Hargis, Limiting Research-Paper Subjects (R), 41
 What Do Students Read? (R), Bennett Weaver, 411
 "What 'War of the Theatres?'" (R), Robert Withington, 163
 What We Face in the Field of English, A. G. D. Wiles, 87
 What's in a Name? (Poem), Norman Nathan, 344
 Whitman's "Out of the Cradle Endlessly Rocking," Charles C. Walcutt, 277
 Why Put Freud into Hamlet? (R), Robert Withington, 475
 Wiles, A. G. D., What We Face in the Field of English, 87
 Wilson, John W., Delta Revival, 299
 Withington, Robert, "What 'War of the Theatres?'" 163; Why Put Freud into Hamlet? (R), 475
 Wykoff, George S., Toward Achieving the Objectives of Freshman Composition, 319

Topical Index

NOTE.—Titles of articles followed by (R) are in the Round Table.

LANGUAGE

- Cultural Levels and Functional Varieties of English, John S. Kenyon, 31
 Five College Dictionaries, James B. McMillan, 214
 Linguistics and Pedagogy: The Need for Conciliation, Thomas Pyles, 389

LITERATURE

Criticism

- Freedom for Critics, Joseph E. Baker, 313
 Goethe and America, Christian F. Melz, 425

Drama

- Drama of Sean O'Casey, The, Guy Boas, 80

- Essence of Shaw's Dramaturgy, The, Wilbur D. Dunkel, 307
 Hamlet and Freud, Marshall W. Stearns, 265
 Hamlet's Lack of Balance (R), Ralph A. McCanse, 476
 Misinterpretation of Freud (R), Elliot M. Schrero, 476
 Perfect Revenge, The—Hamlet's Delay: A Reconsideration, Edward Wagenknecht, 188
 Symphonic Drama, Paul Green, 359
 Tennessee Williams: Dramatist of Frustration, John Gassner, 1
 "What 'War of the Theatres?'" Robert Withington, 163
 Why Put Freud into Hamlet? (R), Robert Withington, 475

The Novel

- Aladár Kuncz, Hungarian-Transylvanian Writer (1886-1931), Joseph Remenyi, 133
 Anxious Generation, The, Wallace Stegner, 183
 Delta Revival, John W. Wilson, 299
 Flaubert's *Madame Bovary*, Robert Wooster Stallman, 195
 John Steinbeck: Naturalism's Priest, Woodburn O. Ross, 432
 Joseph Conrad and the Revolution, Robert H. Haugh, 273
 Last of the Women Georges, The, L. Ruth Middlebrook, 141
 Many-leveled Fiction: Virginia Woolf to Ross Lockridge, William York Tindall, 65
 Our Contemporary Henry James, Edward Wagenknecht, 123
 Sinclair Lewis Again, Russell Ames, 77
 Time in the Modern Novel, Dayton Kohler, 15

Poetry

- Adam's Soliloquy in Book X of *Paradise Lost*, Kester Svendsen, 366
 Drama in Shakespeare's Sonnets, The, Robert Berkelman, 138
 Five Years of Pulitzer Poets, Paul Engle, 237
 "From Heaven, or Near It" (R), Francis Christensen, 107
 Karl Shapiro: The Development of a Talent, William Van O'Connor, 71
 Predicament of Modern Poetry, The, Henry W. Wells, 371
 Public for Poetry? A, Richard R. Werry, 8
 Testing by Imitation (R), Robert Berkelman, 103
 "Tomorrow" in the Writings of Langston Hughes, John W. Parker, 438
 Untheological Grace (R), Paul R. Sullivan, 164
 Whitman's "Out of the Cradle Endlessly Rocking," Charles C. Walcutt, 277

READING

- Comparison of Listening and Reading Ability, A (R), James I. Brown, 105
 New Facts about Readability (R), Rudolph Flesch, 225
 "Read That Old Stuff?" (R), Undine Dunn, 476
 Some Invalid Statistics on Invalidity (R), J. H. McKee, 224
 What Do Students Read? (R), Bennett Weaver, 411

RESEARCH

- Function of Literary Research, The: A Reconsideration, Robert E. Spiller, 203
 Training for Teaching or Research, James F. Fulington, 259

TEACHING

- College English for American Democracy, W. L. Werner, 210
 College Teaching of English, The: A Bibliography, Edna Hays, 441
 English for Maturity, Thomas Clark Pollock, 244

- Open Letter from a College English Teacher, An (R), Frederic E. Pamp, Jr., 42
 Sample Trends in the College Teaching of English, P. G. Perrin, 251
 What We Face in the Field of English, A. G. D. Wiles, 87

Composition

- Basic Communications Course Reconsidered, The, Frederick Sorenson, 324
 Communication Quotes, James I. Brown, 167
 Composition Instructor, The: Priest or Scientist? (R), James M. McCrimmon, 222
 Composition in the New Curriculum, Henry W. Sams, 98
 For a Responsible Rhetoric (R), P. G. Perrin, 222
 Limiting Research-Paper Subjects (R), Hargis Westerfield, 41
 On Teaching the Sentence Outline, H. V. S. Ogden, 152
 Punctuating Nonrestrictives, W. Paul Jones, 158
 Rejoinder to Professors Perrin and McCrimmon, A (R), Richard G. Wendell, 409
 Research Exercise for Freshman Composition, A (R), Cecelia A. Hotchner, 339
 Teaching of Word Order, The, Bertha M. Watts, 328
 To Write the Truth, Richard M. Weaver, 25
 Toward Achieving the Objectives of Freshman Composition; George S. Wykoff, 319
 Universal English at the University of Bridgeport (R), Milton Millhauser, 340
 Use of Essays To Measure Improvement, The, Paul B. Diederich, 395

Literature

- Bead for Donahoe, A (R), Frederick L. Gwynn, 409
 Can the Study of Literature Be Revived? Marvin T. Herrick, 146
 Class of '50 Reads *Othello*, The, William R. Mueller, 92
 Course in World Literature, A, Boyd Guest, 399
 Ends and Means in the General Course in Literature, J. W. Ashton, 334
 Great Books Method and the Teaching of English, The (R), Sylvia E. Bowman, 165
 How Shall the Undergraduate Read Chaucer? Some Suggestions, H. M. Smyser, 375
 Modest Proposal, A, Willis D. Jacobs, 379
 Mr. Pope Improved (R), Martin S. Day, 341
 Note on Intentions, A (R), Robert Wooster Stallman, 40
 Testing—But How? (R), Paul E. Reynolds, 410

VERSE

- After Reading Poems by Thomas Merton, Maxine Brinkley, 405
 Antigone: Student Production, Sister M. Maura, 474
 Freshman Theme Reader, Brooks Baker, 408
 Triolet: "Under the Right Persuasion," Joseph Jones, 162
 What's in a Name? (R), Norman Nathan, 344

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